

The Musical World.

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VOL. 69.—No. 27.

SATURDAY, JULY 6, 1889.

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Regulations and other information may be obtained from the Registrar, Mr. George Watson, at the College.
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The NEXT STUDENTS' CONCERT will take place on TUESDAY, July 9.
CLASSES and LECTURES.
The NEXT TERM COMMENCES on 23rd SEPTEMBER, when new Students are received.

PRIZE ESSAY on a MUSICAL SUBJECT. Adjudicator, W. H. Cummings, Esq.—
1. The Academic Board will award in 1889 the Gold Medal of the College for the best Essay on the following subject:—"On the respective merits of the Existing Systems of Musical Notation." 2. All Students and Members of the College (excepting only members of the Council) are eligible for the competition, and no competitor shall be eligible who has previously taken this prize. 3. Each Essay should consist of not more than fifty pages of foolscap size, averaging twenty-four lines per page, and eight words per line, and the MSS. must be legibly written on one side of the paper only, and the pages securely fastened together. All MSS. must be sent to the College, addressed to the Secretary, on or before November 30, 1889.
Regulations on application.

By order of the Academic Board,
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Violin—Pollitzer, Ludwig, Erbe; Harp—Oberthür; Cello—Pezze.
Fee, three to five guineas, for instruction in four studies.
The names of new students received on and after April 29.

THE GRANTING of DIPLOMAS.
Professional and Amateur Musicians, as also advanced Students in Schools and Colleges, are informed that the London Academy of Music is prepared to confer its diplomas of Gold Medalist, &c., on applicants who satisfy a board of Examiners.
In order to render the proceedings free from the objections of the Local Examinations, they will be conducted only at St. George's Hall, London, and by foreign professors of celebrity.

The Next Examination is on Monday, July 29.
Forms of application and list of pieces to be studied sent by post.

C. TREW, Hon. Sec.

COLLEGE OF ORGANISTS.

The Library will be Opened on Tuesday next from 7 to 8 p.m. Candidates' names received for Examination.

July 16.—F.C.O., Examination (Paper Work).
July 17, 18.—F.C.O., Examination (Organ Playing).
July 19.—Diploma Distribution.
July 23.—A.C.O., Examination (Paper Work).
July 24, 25.—A.C.O., Examination (Organ Playing).
July 26.—Diploma Distribution. Candidates' Names for the July Examination should be sent in on or before Tuesday next, July 8th.
July 30.—Annual General Meeting.

The College Address (temporary premises) is now Bloomsbury Mansions, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

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Next Examination for Fellowship (F.G.O.):—

July 23.—PRACTICAL.

July 24.—PAPER WORK.

Last Day for Entry, July 18.

J. T. FIELD, Sub-Warden.

By order of the Council.

MORETON HAND, Hon. Sec. pro tem.

SPECIAL NOTICES.

CONCERT MANAGEMENT. Mr. BASIL TREE (Successor to Mr. Ambrose Austin), St. James's Hall, Piccadilly, is open to undertake the management of concerts.

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FAUST.—Madame Albani, Madame Scacchi, MM. Jean de Reszke, Lascalle, and Edouard de Reszke. Conductor, Signor Mancinelli. THIS DAY (Saturday).—COVENT GARDEN.

ORGAN and VIOLIN RECITAL.—Mr. G. F. HUNTLEY and Mr. H. W. HUNT will give their SECOND RECITAL at ST. GEORGE'S, Campden-hill, Kensington, W., on MONDAY, July 8, at 5.30. The programme will include:—Elegy, Allegro in B minor (Rheinberger), Andante con moto (Carl Hess), Andante and Rondo (Macfarren), Sonata (No. 5) in F sharp (Rheinberger) and Postludium (Ashken) for Organ alone. Vocal Solos by Mr. J. Gawthrop.

RICHTER CONCERT, ST. JAMES'S HALL, under the direction of Mr. N. Vert. Dr. Hans Richter, conductor. Leader, Mr. Ernest Schiever. Choir director, Mr. Theodor Frantzen. NINTH and LAST CONCERT of the Season, MONDAY next, July 8, at 8.30: Berlioz' FAUST. Marguerite, Madame Nordica; Faust, Mr. Edward Lloyd; Brander, Mr. Bantock Pierpoint; and Menophosphorus, Mr. Max Heinrich.—Tickets, 15s., 10s., 6s., and 2s. 6d., of N. Vert, 6, Cork-street, W., the usual agents, and at St. James's Hall.

MR. MAX HEINRICH'S SECOND MORNING CONCERT at PRINCE'S HALL, TO-DAY (Saturday), July 6, at 3 o'clock, when he will be assisted by the following artists: Vocalist, Miss Lena Little. Solo Pianoforte, Herr Schönberger. Solo Violin, Herr Willy Hoss. Stalls, 10s. 6d.; balcony, 2s.; admission, 1s.—Tickets of N. Vert; usual agents; at the hall; and of Mr. Max Heinrich, 140, King Henry's-road, South Hampstead, N.W.—N. Vert, 6, Cork-street, W.

PACHMANN'S THIRD and LAST CHOPIN RECITAL, ST. JAMES'S HALL, MONDAY AFTERNOON next, July 8, at 3 o'clock. The programme will include the Funeral March Sonata. Tickets, 10s. 6d., 5s., and 1s., of N. Vert, the usual agents, and at St. James's Hall.—N. Vert, 6, Cork-street, W.

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Mr. BRERETON.

Conductor Mr. C. LEE WILLIAMS.
Leader Mr. CARRODUS.

IN THE CATHEDRAL:—

TUESDAY, at 1.30, Mendelssohn's "ELIJAH."
WEDNESDAY, at 11.30, Parry's "JUDITH," conducted by the composer; Noëlin's "STABAT MATER."

WEDNESDAY EVENING, at 7.30, C. Lee Williams' "THE LAST NIGHT AT BETHANY," Haydn's "CREATION" (Parts I and 2).
THURSDAY, at 11.30, Sullivan's "PRODIGAL SON," conducted by the composer; Gounod's "MISSE SOLENNELLE," Spohr's "LAST JUDGMENT."
FRIDAY, at 11.30, Handel's "MESSIAH."

GRAND CONCERTS IN THE SHIREHALL:—

TUESDAY EVENING, at 8, Mackenzie's "DREAM OF JUBAL," conducted by the composer; Elouctionist, Mr. Charles Fry. NEW CHORUS by Miss Elliott, and VIOLIN SOLO by Mr. E. Carrodus, &c.
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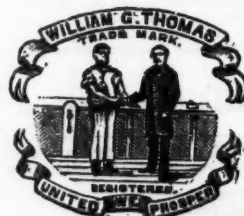
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The Musical World.

LONDON, SATURDAY, JULY 6, 1889.

SPECIAL NOTICE.

*** We hereby notify to all concerned that Mr. W. Pearce is
no longer connected in any capacity with this journal.

*** The Business Departments of the MUSICAL WORLD are now
under the management of Mr. L. V. Lewis, the Manager
of "The Observer," 396, Strand, to whom all communica-
tions must be addressed. Remittances should be made
payable to the Proprietors.

*** MSS. and Letters intended for publication must be addressed
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FACTS AND COMMENTS.

With the present issue of THE MUSICAL WORLD a new depart-
ture in the history of this journal, under its present régime, is
inaugurated. The announcement made last week concerning the
inclusion of the drama in the artistic matters herein discussed, is
now fulfilled; nor is it, perhaps, indiscreet to say that in no very
long time a further widening of the entries may be made to
admit of the inclusion of other arts. Leaving, however, such
possibilities until their due season of fulfilment, it seems desirable
to offer on the present occasion a few words, not of excuse, but of
explanation of a course which to some appears strange, and there-
fore wrong. Such would argue, perhaps, that musicians do not
care about the drama, or any art other than their own; and that

no editorial Atlas could support, with any degree of convenience
or stability, the world of Music and the world of Drama.

To such ingenious and candid friends—we withhold the theological
participle usually appended—many replies are possible. The simplest
would be, of course, that which throws the burden of proof upon
the questioner. We might say only, "Prove that musicians care
about no art besides their own; or, in any case, wait and see."
But the simplest methods in logic are not always the most satis-
factory. It is probable that, at the time of the Fall, the human
brain received a twist, or got a "kink," of so intricate a nature
that an appeal to the seat of reason must needs be tortuous rather
than direct—a theory which accounts for many of the mysteries of
life. But there is an additional reason for refusing the straighter
path; in the present instance it does not lead to the desired con-
clusion. We have long believed, nor have we been at any particular
pains to hide our belief, that the musician of to-day is far too
narrow in his sympathies and his culture. His horizon is too often
the concert platform; and his finger-tips are his only method of
communication with the art-world. The grand piano blocks his
vision, and humanity presents itself to his myopic vision as black
and white keys. We are far from saying that there is no excuse
for this. The musician is compelled, as is every worker in the
present day, to live at high pressure. There is not often a *tacet* in
his score, during which he can quietly look around on the
audience; much less are there intervals long enough to allow a
little "light refreshment."

But these would seem to be excuses rather than reasons. It is
doubtful, indeed, whether any adequate justification can be found
for a state of things which is rapidly becoming a by-word amongst
those who look on the musical profession from the outside. It is
accepted as a commonplace that musicians are narrow and
uncultured; and there will be few amongst their own ranks
prepared to deny the truth of the main charge, whatever
extenuating circumstances may be pleaded. The main duty,
therefore, of those who would become in any degree the philo-
sophers and friends of the musicians, is to set the literature of
music on a higher plane, that the sky-line of observation may be
of wider sweep. Let us lift our gaze from the key-board to the
score, that we may see somewhat of the work that is being done by
the other servants of art. And since—Sir Frederick Leighton's
courtly speeches notwithstanding—there is no branch of art which
is held in so high estimation to-day as the drama, it is the drama
which may properly be the first to step into the pages of this
journal. As has been hinted, other arts may follow in its train;
and the myopic musician whom we have described may be by and
by induced to read something of the doings of the painters, who
have maliciously appropriated to themselves a title which
properly belongs to musicians and novelists, and poets as well.
Our purpose, then, is plain. We desire that the reproach so
persistently made against the musicians shall be taken away; and
to that end we shall from the present time include the stage in our
survey of the art-world, and shall give, week by week, fair and
honourable account of the most important achievements in that
direction.

It would be also possible to base our reasons on another and
equally substantial foundation. We might point out the natural
cousinship between the dramatic and the musical arts—a relation
so close that no sane tribunal should ever have granted them
a divorce. This side of the question, however, is far too important
to be discussed with brevity, involving as it does principles which

underlie deeply so many of the later developments of the musical art. The name bestowed by Wagner upon his works—"music-drama"—is sufficient proof of the connection which was, at any rate, visible to the greatest artist of his generation; and his followers should find little difficulty in regarding the one art as of equal importance with the other. By these the two worlds should be seen as one. One other remark may perhaps be offered, without overstepping the limits of propriety. It has been the constant purpose of this journal to provide its readers, professional or otherwise, with such accounts of musical matters as might be at once accurate, honest, and interesting. It need hardly be said that the same desire will rate in the new departments of the paper. There are, doubtless, many writers on artistic matters who have private reasons for not attempting to introduce any of these qualities into their discourses. Their reasons may be all-sufficient in their own cases, but do not extend farther, and we believe that they will not be found to reach to the dramatic columns here presented, which are under the charge of a gentleman who, to honour and ability unites wide dramatic experience.

Mr. W. W. Linton, who recently addressed a letter to us on the subject of the Covent Garden performance of "Faust," has, in conjunction with some sympathisers, "memorialised" Mr. Harris, asking him to give the Cathedral scene after the death of Valentine, instead of before the Soldiers' Chorus. Mr. Linton has received the following reply from Mr. Harris's secretary:—

"Mr. Harris requests me to acknowledge receipt of your letter. The Cathedral scene is as often put before as after the death of Valentine. The change is not his, but it was considered more artistic and effective according to the French version to follow up the Cathedral scene by the return of the troops, the death of Valentine, and the madness of Marguerite, and after she had become mad at her brother's death to be seen in the church praying. At any rate, Mr. Harris is not responsible for the change, and simply gives you this explanation for what it is worth."

Miss Annie Marriott will be married to Mr. Percy Palmer, a gentleman well known to the musical world, on July 20, at St. Mathias' Church, Earl's Court. *Nos félicitations.*

The world of art has lost a very distinguished member in Mme. Carlotta Patti, who died on the 28th June. Carlotta Patti, who was about three years older than her more famous sister, was born at Florence about 1840, and seems to have been first trained as a pianist, but it was soon discovered that she had a quite phenomenally high voice, which, whether it really extended to B flat in altissimo, or not, gave her one of the most prominent places among the phenomenal voices of our age. In the ordinary course she would have studied for the stage, but an unhappy physical infirmity, which caused her to limp, made this career impossible for her, and her triumphs had to be confined to the concert-room. A member of so musical a family as the Pattis had no difficulty in getting first-rate instruction, but doubtless she learned most from her brother-in-law, Maurice Strakosch. Carlotta Patti was one of the most travelled artists of the world. There was, indeed, scarcely one part of the civilised world, old or new, where she had not travelled, sung, and triumphed. But it seems probable that the memory of her triumphs will die with her. She was a phenomenon, and little else. Her voice had great brilliancy, and her execution great fluency, but there was little charm, and nothing to create sympathy. She was admired, fêted, and forgotten. Some ten years ago she married Herr Ernest

De Munk, the 'cellist, and retired into private life. She leaves to her friends the memory of a clever and amiable lady, and to the compilers of dictionaries the reputation of a once renowned artist, unequalled in her own line. Two other musicians, once of some reputation, have died lately—Oswald Lorenz, a contributor to Schumann's "Neue Zeitschrift" in its early days, who died on April 22 at an advanced age; and Aloys Hennes, the author of "Letters on teaching the piano," a well-known work of instruction, who met his death by a fall from a window of his house on 8th June, at the age of 62. He was the father of Therese Hennes, whom he brought forward in public as a pianist at an early age, as an example of the excellence of his method of teaching.

Mr. Goring Thomas has entered into a contract with Mr. Alfred Moul, by which the latter takes exclusive charge of the composer's operatic interests, both as regards the publication and performance of his works.

Herr Ragnar Grevillius, the Swedish baritone, has been appointed professor of singing at the Crystal Palace Company Schools.

As anticipated by us some time ago, Sir Charles Hallé will give four orchestral concerts, with his full Manchester band, on the following dates: Nov. 22, Dec. 6, Jan. 24, and Feb. 7. The concerts will be given in St. James's Hall.

DR. PARRY'S NEW SYMPHONY.

Through the kindness of Mr. C. A. Barry and Mr. Vert, we are able to reprint from the Richter concert-book of Monday last, some portions of the masterly analysis of Dr. Parry's symphony, which, as we have shown in another column, achieved so unequivocal a success on that occasion.

I.—*Allegro Energico.*

This opens, without preamble, in spirited fashion —

In the course of transition to the second subject this occurs:—

Horns. *mf* *dim.*
 Str. *pizz.*
 Trpt. *mf* *cres.* *pizz.*

The thematic affinity of the second subject with the first will at once be seen from the following:—

Second subject:

Vln. *mf espress.*
 Str. *f*

The movement closes with a short coda in the major key.

II.—Intermezzo leading to slow movement.

The Intermezzo opens thus:—

Str. *p*
 Ob. *pp*
 Cl. *pp*
 Bsn.

A broad melody for the 'cellos leads to the slow movement proper:—

Lento espressivo.
 Str. *p*

Str. *cres.*

III.—Allegro Scherzoso:—

Vln. & Cl.
 Bsn. *p*
 Bassi

Str. *f*

Str. *f*

A second theme:—

Vln.
 Vla. & Bsn.
 Bassi

This is the Trio, not so-called, however:—

Vlns. *mf* *f*
 Str. *cres.*

Str. *f*
 1st. *f*
 2nd. *f*

(To be continued.)

THE REVIVAL AND PROGRESS OF ENGLISH OPERA UNDER CARL ROSA.

BY HERMANN KLEIN.*

(Continued from page 411.)

I ought now to remind you that the opera performed was Mozart's comic masterpiece, "*Le Nozze de Figaro*," which was provided for the occasion with a new English version from the pen of the late Mr. Charles Lamb Kenney. Never shall I forget the enthusiasm that was displayed throughout that memorable evening. Mr. Carl Rosa, on entering the orchestra (led by our eminent violinist, Mr. Carrodus), was received with thunders of applause, which were received after a particularly fine rendering of the overture. When the curtain rose there was another hurricane of applause, for there on the stage in the dress of Figaro stood our popular and gifted baritone, Charles Santley, who now returned to the stage after an absence of several years, and with him, as a companion in the part of Susanna, was Miss Rose Hersee. I cannot, of course, dwell at length on the performance; and yet it is worthy of very special note, because of all the splendid operatic representations subsequently given under Carl Rosa's auspices you will never hear one referred to with a greater admiration for its all-round excellence than this initial performance of "*Le Nozze de Figaro*." Of other old acquaintances there was Mr. Campobello in the part of the Count, Mr. Charles Lyall as Basilio, with Mr. and Mrs. Aynsley Cook and Mr. Arthur Howell in smaller parts. The new comers were Madlle. Ostava Torriani, a German prima donna, who sang the part of the Countess in very broken English, and Miss Josephine Yorke, an American contralto, with a beautiful voice, who, for several years afterwards, became a tower of strength to the *troupe*. Well, imagine the effect of the descriptions of this model performance upon the mind of a public accustomed only to hear English opera spoken of well-nigh with derision and contempt. The demand to see this and subsequent representations rapidly grew, and in a very few days the popularity of the company at the Princess's had so increased that the success of the enterprise was assured. Mr. Carl Rosa was not fortunate in his first novelty. "*The Porter of Havre*," an opera composed by Signor Antonio Cagnoni, was selected less, perhaps, for its musical merits than because the part of the Porter afforded a fine opportunity for Mr. Santley. It did not, however, meet with so much success as the revivals of familiar works. Among these was "*Faust*," brought out in the first week with Torriani as Marguerite, Mr. Celli as Mephistopheles, and a new tenor, Mr. Packard, as Faust. Meantime native composers were not left altogether out in the cold. "*The Bohemian Girl*" was soon produced, being given for the first time in the new form in which it was prepared by Balfe for production at the *Théâtre Lyrique* in Paris. It was in point of fact an English version of the French version, and as such was regarded as highly satisfactory. The performance of Balfe's favourite work was generally described as one of the finest ever witnessed in London. A little later another of Balfe's operas was mounted, namely, "*The Siege of Rochelle*," but, although admirably put on the stage, it did not meet with a much greater measure of favour than when first produced in 1835. Regarding the revival of this opera a noteworthy remark was made in the "*Daily Telegraph*": "From one point of view the amateur must be grateful for Mr. Rosa's feat of 'resurrectionising.' It shows on what a slight elevation English opera once stood, and how little cause we have to regret its tumble." But I would add that the shortcomings of "*The Siege of Rochelle*" did not detract from the credit due to the manager for reproducing it. On the other hand, a great triumph was won with Cherubini's opera "*The Water Carrier*," which had been produced in Italian at Her Majesty's Theatre two years before without surviving the first night. It was given with a strong cast, including Mr. Santley in the part of the Water Carrier, and it won what a leading critic described "a cumulative success." The other operas given in the course of the season were "*Maritana*," "*Martha*," "*Fra Diavolo*," and the "*Trovatore*." Altogether ten operas were produced in the course of seven weeks. This was in itself at that time a notable achievement, and what was more remarkable still every promise made by the manager in his prospectus was duly fulfilled. Another well-known critic in summing up the results of the season expressed himself as follows:—"In every case the performance has been characterised by the greatest finish; neither pains

nor expense have been spared to make the rendering as complete as possible. One can hardly speak too highly of the exertions of Mr. Rosa. To his unwearied efforts the success of the season is principally due. He has shown himself not only an excellent conductor but a true artist, and he has triumphantly proved what many doubted, that it is possible to resuscitate operas in English, and that if good music is adequately presented the public will come to hear it.

I have dwelt at some length on the season at the Princess's because without a doubt it was the success of this venture that inserted the thin end of the wedge for the revival of English opera. We have seen how Mr. Carl Rosa, the leader of this "new crusade," has contrived to win public confidence, how he has proved himself that rarest of rare beings, a clever *impresario* who is also a skilled musician. Well, we shall see him now pursuing his arduous labours on behalf of English opera, as long as it lies in his power to do so, with the same loftiness of artistic purpose and the same striving after the highest ideal. Encouraged by the extraordinary success of this London season and of the provincial tour which followed, Mr. Rosa in due course made his arrangements for a second visit in the following year. He now went to the Lyceum, and extended his season from seven to nearly twelve weeks. It lasted, that is to say, from September 11th until December 2nd. He had strengthened his company, and brought up his repertory to a total of nearly twenty operas. Among the new or partly new works now brought out were two of great importance—one because it was the first new opera by an English composer Carl Rosa ever produced; the other because it was the first of a series of Wagnerian productions in the English language each of which helped to make the name of the Carl Rosa Company famous. The English novelty, an opera called "*Pauline*," was composed expressly for the company by Mr. F. H. Cowen, the libretto being founded on the "*Lady of Lyons*." It did not, however, meet with very great success. In spite of certain dramatic passages, and the strength of some of the concerted pieces, the work partook too greatly of the nature of a ballad opera to win favour with a public now capable of appreciating more substantial fare. "*Pauline*" was not given until towards the end of the season. Before this Mr. Rosa had brought out a moderately successful English version of "*Giralda*," one of the operas of Adolphe Adam; also an English version of Hérold's "*Zampa*" with Mr. Santley in the part of the hero; and also for the first time in English dress, Wagner's early opera "*The Flying Dutchman*." The success of this last was quite remarkable. Each time it was performed the Lyceum Theatre was crammed from floor to ceiling—a singular contrast, I may observe, to the lukewarm reception accorded the "*Flying Dutchman*" when it was produced in Italian at Drury Lane some six years before. The taste for Wagner's music had, it is true, grown in the meantime, but it had been left to Mr. Carl Rosa to demonstrate the fact that English was far better suited than Italian for the interpretation of Wagner's German libretto. Six years previously London opera-goers went to Drury Lane curious as to what they would see and hear, willing perhaps to be amused, yet ready to accept the unfamiliar stuff with sneers and contempt. They came now to the Lyceum prepared to understand and welcome what was put before them. The house was hushed to perfect silence the instant the baton was uplifted, and the slightest attempt at applause during the progress of the opera was immediately silenced. The performance was memorable for many reasons—not least of all because it supplied the first instance known in England of Wagner's choruses being sung in perfect tune. It will also be long recollected for Mr. Santley's extremely impressive and picturesque embodiment of the Dutchman. Having entered upon the production of this opera with even more than his usual enthusiasm, Mr. Rosa, I need scarcely tell you, did not rest satisfied until the representation was made perfect in every detail. Wagner's "*Flying Dutchman*" has rarely been more beautifully mounted, and I may add that it brought into due prominence an orchestra of considerably larger proportions than that which had taken part in the season at the Princess's. No new artists of particular importance were brought forward at the Lyceum; the best, perhaps, were Madlle. Ida Corani (who undertook a number of light soprano parts) and Miss Giulia Warwick, who made her first appearance as Arline in "*The Bohemian Girl*." The performance here of Benedict's "*Lily of Killarney*" was, perhaps, the best ever given by this company. Mr. Santley appeared as Danny Mann, Miss Julia Gaylord was a simply charming Eily O'Connor, while Miss Josephine Yorke, Mr. Charles Lyall and Mr. and Mrs. Aynsley Cook helped to make up a most admirable cast

* A Lecture delivered at the Guildhall School of Music, June 20, 1889.

(To be continued.)

The Organ World.

THE OPPORTUNITY FOR ORGANISTS.

BY F. GILBERT WEBB.

At the present time there is undoubtedly an opportunity for organists to advance the cause of music in this country, and also materially to improve their own social position and prospects. Those happy beings who are able to stand aside from the rush of business life and observe the strange and often unaccountable fashions and pleasures of the day, cannot fail to have noticed the growing taste for organ recitals. People may now be constantly seen retaining their seats in church to the end of the outgoing voluntary—when it is respectably played; and the attention paid to the several organ recitals given at the People's Palace on Whit Monday last was remarkable. To the musician this popular inclination for organ music is most gratifying, as indeed it should be to all who have the welfare of the people at heart; for in organ music even of the weakest kind there is something elevating, while it becomes impressive and grand in the best sense of the word, in proportion to the capability of the performer. Here we see the opportunity now offered to every organist who has an instrument worthy of the name. Partly by the increased talent of organists, and partly by the skill of organ builders, the public have been brought to a state of favourable attention concerning organ music; and it now depends on organists generally whether that public remain to listen, and so cultivate a new means of enjoyment, or turn away dissatisfied, through being offered ill-played and uncongenial music.

Although the capabilities of organists have greatly advanced of late years, and no nation can produce so large a number of competent men as our own, it must be admitted there is yet much room for, and in many instances need of, still greater progress, and a wider cultivation of æsthetic principles. It is not to the present purpose to enter into the various mistakes committed by many organists in accompanying the services—mistakes that would seem to arise from forgetfulness of their surroundings, and the real object of their performance—but to refer to some of the errors made by recitalists, which are calculated to injure and retard the public taste for the instrument.

It is a fact, that while there are scores of professional pianists who will, and do by preference, play the works of the great masters by heart, but few organists can play a single fugue of Bach without the music. Now, if pianists find they have more command over their instrument when they are able to dispense with music, surely organists, from the complicated mechanism they have constantly to readjust, have a greater need of that thorough knowledge of their pieces that playing by heart implies. Not that playing from memory is to be advocated by any means, but a more studied acquaintance of the works performed. How many organists make it a rule, as do many pianists, to never play anything in public but what they have learnt at least a twelvemonth before? The knowledge that gives power is the knowledge that is mentally digested, and assimilated, until it becomes a part of the mind itself. It is this want of preparatory study, and perfect knowledge of what is coming, that leads to the undue elongation of notes, while the performer is preparing other combinations; which when produced, lose half their effect from the loss of rhythm. One great fault of organists is their too great attention to the stops. The chief element of pleasurable sensations is surprise, but when the time is so retarded, or muddled, the mind of the listener begins to speculate, often correctly, on what is coming, and half the charm of the change of tone colour is lost. Organists trust too much to their sight reading capacities and quick manipulation in changing the stops, the result too often being general roughness of performance, with consequent loss of dignity, finish, and delicacy. The speed also at which pieces are taken should be regulated by the size and peculiarities of the organ and building. Most organists play far too fast. The organ is displayed at its best in grand and dignified movements; too rapid a tempo means a proportionate loss of dignity; and in chord passages the production of mere noise. It is these faults, the want of real artistic perception, that leads to the accusation of coldness, which is not true, except in the sense of sensuous colouring; for of the pure and elevating in music, no instrument can be made a more powerful exponent.

In answer to this demand for more study and time to be devoted to the

instrument, organists may fairly ask, "Where is my reward? Your pianist and violinist gets as much for one performance as my yearly stipend amounts to! Who will pay me in like manner for an organ recital? Is there a paper, musical or otherwise, who will even give me a fair criticism?" It must be admitted these questions would be hard to answer to the satisfaction of the organist. At the same time, as soon as he can attract an audience he will find his fees rise. He will become a marketable article, such as Pachmann and others. With regard to criticism, it must be confessed organists have cause to complain at being slighted by the musical press. Mr. Thumpus announces a pianoforte recital, and forthwith the critics attend and numerous paragraphs appear analyzing his merits and demerits, and recounting the precociousness of his babyhood, and the history of his grandfather. The veteran organist sends notices of his recital, and simply gets his programme inserted; a collection of these having about as much interest for the general public as a column of Nuttall's English dictionary. But it must be remembered that the critics must in a measure write that which will interest their readers. If the public evinced as much interest in organ playing as they do in pianoforte recitals, critics would attend the one as much as the other, and organists would get their share of press criticism. For in spite of the often boasted independent opinion of the present day, people who have been to a concert will invariably read and frequently seek for, a criticism of it. The dominant vanity of mankind may somewhat account for this. It is so satisfactory to find one's opinion concerning good or bad performances confirmed by the press.

Thus, what organists have to do and what they now have the opportunity of doing is to make an audience. Every successful musical institution has been through this ordeal, and in most cases it has taken years to enlist the public favour, but with perseverance and a set purpose, combined with ability, a successful result is assured. To educate and develop a public taste, however, for organ recitals, we must have the aid of the thousands of rank and file of church organists, and it is to them we appeal to make their noble instrument regarded with pleasure and esteem by the general public, and as popular as the all pervading piano. Let the humblest organist see that his out-going voluntary is appropriate and fitting to the occasion, that his technique is more than equal to the demands of the piece, and that the resources of his instrument are artistically, rather than showily, displayed, and he will speedily be called upon to give a recital. For that let him study earnestly, striving for artistic finish more than for "effect" and noise; and he will have his reward. If organists will do this, in the present state of musical feeling, they will not only do very much to elevate public taste, but will soon attain to an honoured place in musical criticism.

GUILD OF ORGANISTS.

The annual meeting of this Guild took place on Thursday, the 27th ult., at Lonsdale Chambers, 27, Chancery-lane, when there was a good attendance of members. Mr. J. T. Field, the sub-warden, occupied the chair.

The Hon. Secretary, Mr. Moreton Hand, read his annual report and gave a very interesting *resumé* of the Guild's doings for the past year. It appears that Sir Frederick A. Gore Ouseley and Sir Robert Stewart resigned their posts as Presidents during the year, but Mr. Hand thought that all who knew Sir Frederick's character could not help thinking that had he lived but longer he would have rejoined the Guild.

As regards the vacant wardenship, again death had deprived them of help and support, for the Council had every reason to believe that at the time of his death the late Dr. Monk was on the eve of accepting this post.

Referring to the circular recently issued respecting the changes in the secretaryship, &c., of the Guild, Mr. Hand stated that as the late honorary secretary did not accept the courteous intimation made to him that his resignation was advisable, the Council had been compelled to dismiss him for the reasons already given in the circular.

Two new names had been added to the Council during the past year: Mr. G. F. Huntley, Mus. Bac. (Cantab.), and Mr. A. J. Caldicott, Mus. Bac. (Cantab.).

The Council had held fifteen meetings, and the Executive Sub-Committee had met three times since its formation, but two months ago. The Guild now numbered 269 associates and members.

In conclusion, Mr. Hand expressed a hope that all discord was now at an end, and that the Guild would go on increasing in public favour until the

time came when it would indeed be an honour to belong to the Guild of Organists.

Mr. Field apologised for the temporary absence of Mr. Pinney, the Vice-President, who was playing at a wedding; but who would attend later on. He referred to various matters which he hoped would receive the attention of the Council, amongst others being the desirability of the Guild having a permanent habitation where the members could meet; and the advisability of having the same subscription for both associates and members. Messrs. Pinney and Townend quite agreed with this latter suggestion. Continuing, Mr. Field said that owing to the difficulty in getting the subscriptions in a balance-sheet had not been prepared, but he could tell them that they were about £200 to the good without reckoning current subscriptions due on the 15th inst. (Applause.)

The Council courted inquiry, and would be pleased to answer any questions, only he thought it but fair that any gentleman who asked questions about the future should agree to belong to the Guild for the coming year.

If not so much as possible had been done during the past year it was not the fault of the Council, and he was sure renewed activity would be displayed in the future. The members should recollect that the Council were all honorary and not paid officials.

Mr. E. T. Corke advocated the reading of more papers on musical subjects. Mr. Moreton Hand pointed out that when such papers had been read the attendance was exceedingly meagre; and that without such papers were published he was afraid that but few of the members would profit by them. Mr. Field did not agree with this view.

Messrs. Thomson and Corke begged that the religious side of the Guild should not be forgotten.

Mr. Young, B.A. (Cantab), raised a discussion on the subject of amateur and professional musicians.

The following members of the Council who retired under law xi. were re-elected:—Messrs. Grey Harding, Hand, Lawrence, Pinney Vinning and Vaughan.

Dr. Taylor did not seek re-election. Messrs. Hele and G. F. Vincent were not re-elected.

Messrs. John Warriner, F. Townend, and Young, B.A., were elected new members of the Council.

A vote of thanks to the Chairman terminated the proceedings, which were of a most harmonious and unanimous character.

FITNESS IN CHURCH MUSIC.

Everyone knows the fine old tune, "St. Stephen's." The composer, Rev. W. Jones, Vicar of Nayland, was a man of many-sided culture. In 1787 he preached a sermon on "The nature and excellence of music," in which he says:—

"The psalmody of our country churches is universally complained of, as very much out of order, and wanting regulation in most parts of the kingdom. A company of persons who appoint themselves under the name of 'the singers' assume an exclusive right, which belongs not to them, but to the congregation at large; and they often make a very indiscreet use of their liberty; neglecting the best old psalmody till the people forget it, and introducing new tunes which the people cannot learn; some of them without science, without simplicity, without solemnity; causing the serious to frown, and the inconsiderate to laugh. I have frequently heard such wild airs as were not fit to be brought into the church, through the ignorance of the composers, who were not of skill to distinguish what kind of melody is proper for the church, and what for the theatre, and what for neither. If any anthems are admitted during the time of divine service, country choristers should confine themselves to choral harmony, in which they may do very well, and our church abounds with full anthems by the best masters. No solos should ever be introduced without an instrument to support them."

And again, in his treatise on the Art of Music, 1784, Jones says:—

"How often has my patience been tried, and my nerves put upon the rack, by the impertinent quaverings in some country choirs; while at the same time I have observed the congregation either laughing or frowning, and all serious people uneasy at seeing every good end defeated for which music was brought into the Church."—*Curwen's "Studies in Worship Music."*

CORRESPONDENCE.

THE TRAINING OF BOYS' VOICES.

TO THE EDITOR OF THE "ORGAN WORLD."

SIR,—It has been recently stated, in an otherwise valuable paper on subjects interesting to the church musician, that, "roughly speaking, boys should not be allowed to sing from their chests above C (*third space*)."

In an earlier paragraph the writer of the paper lamented the rarity of good tone to be heard in church choirs, "because there is no one to teach" how to open the mouth and use the voice.

How is this state of things to be remedied? Certainly not by the promulgation of theories regarding voice-production which are opposed to natural laws. There is so much that is excellent in the extract printed in your issue of June 8th, that I am reluctant to take exception to any of the precepts laid down, but the matter is too important for silence.

Sir, I advance that organists are not often enough *teachers of singing as well*, or we should not have a statement such as I have quoted, wherein the upper limit of the chest, or thick, register is placed quite a *fifth* too high, to the total exclusion of that most valuable and beautiful division of a boy's voice, the *lower thin register* (Signor Randegger calls it "the first series sounds belonging to the Medium register.")

A production properly stigmatised "yelling" or "shouting," in the street or playground, does not become musical by association with sacred words, or by being heard within the chancel of a church.

A truly appalling lack of knowledge on this subject still continues, in spite of several excellent works which have been published, though I am aware that merely "reading-up" will do scarcely more than point out in what direction the errors of the present faulty system of training chiefly lie.

I am, sir, yours faithfully,

GEO. BERNARD GILBERT.

West Ham, E., June 20th, 1889.

RECITAL NEWS.

BRIXTON HALL, BRIXTON.—Organ recital by Mr. H. W. Weston, Mus. B. (Fellow of the College of Organists), on Friday, June 28th.—Overture for Organ in E, Giovanni Morandi; Largo Cantabile (from the 2nd Symphony), Haydn; Fugue on a Church Theme (Op. 88), J. Rheinberger; Gavotte and Minuet in A, C. Lee Williams (composed for the Hereford Musical Festival, 1888); Toccata in G, Theo. Dubois; Grand Organ Concerto in D Minor, Handel; Selection—"Die Meistersinger," Wagner; Pastorale from 2nd Organ Symphony, C. M. Widor; Hommage à Mozart, J. B. Calkin; Melody—"Le Matin," E. Grieg; (from an Orchestral Suite); Overture—"Le Philtre," Auber; Marche aux Flambeaux, No. 2, Meyerbeer.

CRYSTAL PALACE.—At the Choral Festival of the Association of Tonic Sol-fa Choirs held on Saturday, June 29, the following recital was given on the great organ by Mr. H. W. Weston, Mus. B., F.C.O., to a large audience:—Organ Sonata in A (No. 3), Mendelssohn; Barcarolle in F sharp Minor, C. St. Saëns; Overture, "Le Philtre," Auber; Romanza in E flat, Jean Becker; Concert Fugue in G, J. L. Krebs; Finale to 10th Organ Concerto, Handel.

CHURCH OF ST. JOHN THE EVANGELIST, WILTON-ROAD, S.W.—Mr. T. Tertius Noble gave two recitals here on June 23 and 30. The programmes were as follows:—June 23—Grand chœur (Salomé), (a) andante (Gade), (b) verset (Guilmant), vocal solo (Theodora) (Handel), "Angels ever bright and fair," solemn march (m.s.) (Noble), melody (Weber), triumphal march (Lemmens). June 30—Fanfare (Lemmens), canon (Schumann), fugue from sonata I (m.s.) (Noble), vocal solo (St. Paul) (Mendelssohn), "Jerusalem, Jerusalem, thou that killest the prophets," overture, "Athalia" (Handel), finale (Rheinberger).

PRESENTATION.

On Wednesday evening, June 26, at Regent's Park Chapel, a presentation was made to the organist, Mr. Phillips, by the members of the choir. It consisted of four handsomely bound volumes, the complete set of Grove's Dictionary of Music. The first volume contained on the cover the following inscription in gold letters on leather:—"Presented to Mr. Jos. L. Phillips by the members of the choir at Regent's Park Chapel as a mark of their respect and esteem, June, 1889."

The Dramatic World.

INTRODUCTORY.—"PHYLLIS."

WEDNESDAY, JULY 3RD, 1889.

MY DEAR MR. FIELDMOUSE,—

Surely yours is the happiest of human lots. I have long envied you—if one so gentle and so benign could provoke so mean a passion—in your sweet and untroubled retirement, by the little rivulet that waters your ancient village in the Chiltern Hills.

Happy the man, whose wish and care
A few paternal acres bound,
Content to breathe his native air
In his own ground—

my Horace is rustier than yours, so you must e'en be content to let me quote Pope. And oftentimes—I thank your constant hospitality—sitting, on a placid summer evening, on the comfortable bench just without your study window; drinking in the scents of the flowers, always richest when the sunlight dies away; listening to a concert as beautiful, I am sure, as any that Dr. Richter has given us this season at St. James's Hall; and, above all, talking pleasantly with you of things disconnected from this present moment, that here in hurried London holds us in so fast a grip—chatting of books that were as interesting thirty years ago as they are to-day, of actors whose infinite variety time has long lost its power to wither—well, sir, enjoying all these keen and simple pleasures, the while dear Mrs. Fieldmouse (listening, with her exquisite half-appreciation of all our talk!) moved about with a soft busyness, and prepared our fragrant tea—I thought myself, I protest, as happy a man as any in pleasant Buckinghamshire. You, too, I saw it plainly, relished our talk of old times and of new; you liked telling me of the famous men and things your added twenty years of life included in your view, that I may never see; you listened, with something of an old-world simplicity, to my traveller's tales of this marvellous, modern, evergrowing and ever-changing London, which was little more than thirty miles from your garden-gate, and yet had failed to catch your Buckinghamshire village in its iron meshes—happy, peaceful, healthful little town, still half-a-dozen miles of steep hill-walk from the nearest rattling train!

And yet—may I admit it now that *The Change* has come?—I was not so certain, in those sweet-spent evenings, of your own full content as of mine? The superiority, in our exchange of news, was, to put it plainly, too entirely on my side. At first (can it be so nearly thirty years ago?), when I, a Cambridge lad, listened to you, a Cambridge don, I received all, you gave all. Then, as now, our one absorbing theme of talk was the ever-fascinating, ever-human Theatre: and how I listened, as you spoke the mighty names of Macready and Rachel—I think that actors' names are not written with such mighty vowels now. "Mr. Macready!" It is a title that Charles Lamb himself might have been proud to write.

Our recollections mingled at the beginning of the Sixties: with both of us, the Princess's and the Olympic were then the two great sanctuaries of our art.

Robinsonium vidi tantum—

I remembered a little man who made faces in "Boots at the Swan," and who excited me greatly in the play in which, as a Jew merchant, he received messages of the Battle of Waterloo; but you had seen his whole career, and had watched, too, the progress of our other hero, the younger Kean.

But after Cambridge there came for you Buckinghamshire, for me London; for you peace, good works, study and silent growth of mind—for me unrest, trouble, failure and success in unequal measure; and yet—yet, my dear sir, as life has its compensations and its drawbacks—for me the Theatre, and not for you. At first, in times of holiday, you came to town, now thrice a year, then only twice: and then, for one year, once: and then (for how long!) no more. I know the reason, and (need I say?) fully agree with it. A something in your own health—joined, as yourself allows, with a nervous feeling, shared in yet larger measure by our dear Mrs. Fieldmouse—made it impossible, or at least impracticable, to spend the night away from home: in our atmosphere of dust and smoke, especially. And, so ingeniously out of the way was your small corner of the Chiltern Hundreds, the journey to and from the great city was scarcely possible in the day; while a return home late at night was out of all question.

So ended your theatre-going; so closed the heavy doors of the great temple of delight. You saw, I think, one or two of the earliest of Robertson's plays—the dawn of the great reformation of which he was the prophet; but all since then—the wonderful career of Irving, the notable doings of Gilbert, the first faint awakings of realism—all these you have had to take, as it were, wholly on trust from my poor lips: you have not, in truth, known enough of them for discussion—for the plays of to-day are not printed, and one cannot see an actor through another man's eyes.

And I felt that, in the midst of your happiness, you must a little envy me; and the good wife must feel that the smoky London which she loathed held a pleasure that even she could not supply to him whose platter she would fain heap with all dainties. You remember "*Le Village*"—for in France a play is a thing of literature, and is printed, and all true lovers of the stage, however far away, may study it. Well, there was just the least foreshadowing of Feuillet's pathetic scene in your reposeful home.

And now, as you write me with such joy, *The Change* has come. How I envy you, my dear sir—indeed, I cannot but envy you now! To you has come that delight which is to nearly all of us impossible, the realisation of your most precious dream. "*If only*," we know how the schoolboy longs for it, "if only he could have, just once, all the good things that he could eat! If he might spend five shillings in tarts all at once!" And many years afterwards he has the five shillings, but where are the tarts? Life has no longer tarts for him.

But you have still the keenest appetite, the most fresh and unspoilt taste—and here is great Mistress London holds out to you her apron full of dainties, and cries "What d'ye lack, sir? What d'ye choose?" In plain words, here is the city with all its joys brought to your door; here is that puffing, smoking train, within a half-mile of The Cottage—and you find the monster a good fairy, with the one gift you would have sought before all others, in its great black paw: a midnight train, which will land you in the cool darkness of the country no later than your books have often kept you up—by one of the clock, sir, you shall lift the familiar latch.

And you propose to see a play at least once a fortnight—once a week, if there is so often something which I think really worth your seeing? (For it is to me you come, confidently hoping that I shall tell you plainly "*This is not worth a journey from the Chiltern Hills—to a gentleman who begins to grow elderly*;" or "*That you must see at once; come up and fail not*")!

My dear Mr. Fieldmouse, how willingly I undertake to resume our old chats, now with a definite purpose—to talk of the art we love, as an art indeed, but not as a mere abstraction: as living, em-

bodied, human!—to give you my beliefs, my thoughts, my hopes of the playwright's craft, but not as mere theories—to say "A play should be a human story, strongly, clearly, straightly told: acted by men and women, filled with men's and women's tears and laughter: fresh and true to-day, yet classic in its shapeliness and dignity: *Here is such a play—come, see it!*"

Sir, there is much that we miss in our English theatre of to-day; there is much to regret, much that strongly calls for criticism, a good deal that is quite beneath it; but I congratulate you. I envy you unfeignedly. Believe me, there is very much that you may enjoy—there a fresh young art, essentially modern, there is a keen and wholesome criticism: much that is bad and silly has been done away with, much that is fresh and true is springing up. My dear sir, you are an enthusiast for the stage, you have not visited a theatre for twenty years, and you will see "Sweet Lavender" next week! You are a happy man!

Week by week, sir, it will be my privilege to write you a few lines, telling you what new thing there is to see—or not to see—and trying, as far as in me lies, to give you some notion of our modern English stage: which has, I assure you, an art quite of its own—peculiar, limited, sometimes timid and sometimes overbold, yet in the main original, individual, and modern.

I cannot say how much I regret that you are too late for the most interesting dramatic experiment of the year, or of many years past—the performance of Ibsen's "Doll's House" at the Novelty Theatre; but we are shortly to have another Ibsen play—Samfundets Støtter, "The Pillars of Society"—and I shall try to give you some account of the great stage-preacher, his enemies and his disciples.

Of the new plays of the week just passing, one is certainly worth criticism—and this is a fair average for the summer. I have no need to introduce to you the name of Mrs. Burnett, author of "That Lass o' Lowries" and "Little Lord Fauntleroy;" but it is quite likely that you did not know she was a dramatist. Between ourselves, I am not quite certain that she is; yet of the dramatist's rarest gifts—briefly summed up as "character" and "dialogue"—she has full measure. The people in her new play "Phyllis"—produced, let me say, at the Globe Theatre last Monday afternoon—talk charmingly, wittily, characteristically; and (which is another matter) their talk is thoroughly effective on the stage. But there an end—which did not come, unfortunately, until three hours and a quarter of the said talk that summer afternoon. What story, strong or fresh, had those good people to tell? and how was it built up, "constructed," as the word now is? Alas! there was once a knifegrinder—but he is tabooed, even in Buckinghamshire. Pity, that so much that was good should be thrown away; but neither the people nor their adventures were either true or new. Even in the character-drawing—was it that we had so lately had our fill of Ibsen that we could not see this Phyllis, this Wilfred Barrington, this Philip Dysart even, "stand up and take the morning" like Helmer, Nora, Rank? We had the old shilly-shally stage lover; the time-worn stage creditor; actually the forgotten stage-Irishman; and of course the antediluvian comedy lad and lass—might not critics and public rise up and sweep away this idiot couple, even as twenty years ago they rose like a mighty wind and cleared the comic servant off the face of the earth? Only an old "society-lady" was charming, and a swindler of the Digby Grant order clever if not new. Certainly the fault was not with the actors; this last pair—Miss Rose Leclercq and Mr. Somerset—were both admirable; Miss Norreys and Miss Alma Murray excellent, if the latter hardly made a shadowy character possible; and, best of all, Mr. Conway made love with a sincerity, a truth,

and a force given to hardly another among the *jeunes premiers* of to-day.

Dear me, dear me! How long a letter I have written to you! Accept the assurance that I shall not trouble you at this length every week. Next week, for example, you may hope for brevity—which words I had no sooner written than I beheld as in a glass the current numbers of the "Fortnightly Review" and the "Nineteenth Century"—wherein Messrs. William Archer and Henry Arthur Jones have written a pair of unanswerable articles, which I must certainly answer at once!

So forgive me, my dear Mr. Fieldmouse, and believe me to be, ever sincerely yours,

MUS IN URBE.

NOTES AND NEWS.

Last Saturday afternoon saw the end of the "Doll's House," the play which, with no attraction of "star" actors, has drawn people to the Novelty in June. It leaves off now only because its principal players, Miss Janet Achurch and Mr. Charles Charrington, have to quit England at once to fulfil an engagement in Australia. Brought out at, say, the Haymarket, it might have run a season, if acted as perfectly as it was at the Novelty. As it was, it converted the intelligent public, many actors, even several managers; the only people who entirely failed to see its merits were the critics.

Henrik Ibsen himself sent his photograph to Miss Janet Achurch, with a few words to say that he was heartily grateful—*høftelig takselig*—to his fair interpreter. The portrait was a fine one—in appearance about half way between the very ugly cabinet photograph which was his sole representative some years ago, and the rather too flattering picture in an American magazine of a month or so back. The first portrait gave him an enormous and magnificent forehead and a hideous mouth, which looked at once sensual and hypocritical: the brow of Socrates over the mouth of Pecksniff. In the last photograph the splendid head remains, but the mouth is much better—curious, and needing close examination, but not obviously and unmistakably repulsive. So we may live in some sort of hope.

Last Saturday night saw the first—and in all likelihood very nearly the last—of a new play from America. This was "The Tigris," by Ramsey Morris, played at the Comedy Theatre. It is said to be founded upon a novel called "Crucify Her"; and is altogether beneath criticism. It was acted by a company which included artists as favourably known as Messrs. Royce, Carleton, and Charles Glenney among the men, and Misses Amy Roselle and Susie Vaughan among the ladies, with an American lady new to us, Miss Kate Forsyth, evidently a trained and competent actress of strong drama; but what could the best workmen make of such materials?

One of the most fanciful of our lesser playwrights—lesser in that he restricts himself, as a rule, to little comedies of a single act—Mr. F. W. Broughton, produces, in a night or two, a new comedietta at the Strand. This will be called "The Beggar," and will precede the much-be-howled "Æsop's Fables;" a farce merry, harmless, and neatly-constructed, though on its birthright pit and gallery would none of it.

Another writer of excellent one-act plays—of at least one very excellent one-act play—is Dr. Scott Battams, who wrote "After," and who has written the little comedy to be produced on Monday night at the Grand Theatre, Islington. At this northern phoenix of the drama Mrs. Beringer will play for a week "The Real Little Lord Fauntleroy," with Dr. Battams' comedietta as *lever du rideau*, and Mr. Hendrie as principal mirthmover therein.

The "Still Alarm" will be revived at the Princess's Theatre for a fortnight, commencing on Monday week, July 15, to be followed by the celebrated drama "Proof," for which a very powerful cast is engaged.

MADAME AGATHE BACKER GRÖNDAHL.

Agathe Backer, daughter of Consul Nils Backer and his wife Sofie, was born on December 1, 1847, at Holmestrand, a small and picturesque town overlooking the Christiania Fiord, where the first nine years of her childhood were spent. Ample testimony has been borne to the powerful influences exerted by the Scandinavian scenery upon the artistic temper; and it would seem that the child Agathe was as sensitive to the shadowy romance of her surroundings as all her compatriots. When the harsh winters compelled the removal of the family to their town house, where the children were for the most part confined to a room in the upper story, it was her greatest delight to listen, her ear against the floor, to any music which might be proceeding in the drawing-room below. There was an old piano in the nursery, and on this antiquated instrument she would try to reproduce the tunes thus heard. Her first composition was written at the age of five, but, partly because musical talent was general in the family, partly because her parents were averse to an artistic career, she was not encouraged to pursue the path, and it was only in 1856, in which year her father removed to Christiania, that her serious musical studies began. For two years she was under the care of Frøken With, but subsequently studied with Herr Otto Winter-Hjelm. In 1860 she was transferred to the care of Halfdan Kjerulf, who at first refused to teach her, saying that he had no time to educate children. When evidence was given of the child's extraordinary ability, however, he altered his decision, and gave her his best care. By his advice, she devoted herself also to the study of composition with admirable results, and at the age of sixteen she was sent to Berlin, where she continued her education under Dr. Kullak. After two years spent in Berlin she returned to her home in Christiania, giving concerts, and receiving a large number of pupils, and in 1875 was married to Herr Grøndahl, a teacher of singing. Before this period she had visited Leipsic and Cologne, subsequently spending three months in Florence under Dr. von Bülow, to whom she had been warmly recommended by Ole Bull. She was received in a somewhat cavalier fashion by the capricious doctor, who, on her first visit, told her coolly that his time was so fully occupied that he could not receive her as a pupil. She withdrew without further explanation, and the matter would probably have gone no further had it not been for the intervention of Professor D'Allongaro, who expressed his surprise to Dr. Bülow at his refusal. Bülow said, however, that she "was too fair, and therefore played but fairly," and was content to leave her to Sgambati. "Then," said the Professor, "it were better that Sgambati should learn from her than she from him." Bülow was so struck by the remark that he at last consented to hear her; and the warmth of her reception, and the many graceful tributes afterwards paid by him to her powers, were doubtless ample atonement for the earlier treatment.

In the autumn of the same year she visited Liszt in Weimar, and in 1875 was offered the professorship of the piano at the Peabody Academy, which had lately been established in Boston, an offer which was declined for family reasons. Since then Mme. Backer Grøndahl has made a few tours in her native land, but for the most part has remained quietly at home. It is impossible to doubt that the presence of so consummate an artist has had very far-reaching influence upon her country's art; and Dr. von Bülow, in his Norwegian tour in 1882, acknowledged this influence in no measured terms, doing full justice to her abilities both as composer and pianist. Of her compositions we shall not speak at length upon the present occasion, inasmuch as several works from her pen will be presented at the concert which she will give on July 13; and it is sufficient to say that they include an Andante for piano and orchestra, a suite for piano, various studies and Scherzos, and a number of songs, which are all marked by much freedom, grace, and tenderness of thought. Nor is it necessary to refer to the triumphant successes achieved by Mme. Backer Grøndahl at her two appearances this season at Philharmonic concerts, when her performances were such as to prove her one of the most considerable of contemporary artists. It may be interesting to add that Mme. Backer Grøndahl will, towards the end of July, start for Paris, where she is to play at one of two concerts at which only Norwegian music, interpreted by Norwegian artists, will be given.

Music is perfectly adapted to pourtray every species of emotion, and hence to make the operations of the mind perceptible to the ear.—*Sulzer*.

MUSICAL HISTORY
AS SHE IS LEARNT.

The examiner's lot is not always a happy one, but there are compensations, as may be seen from the following report on the musical papers worked this year at the Society of Arts.

We commend the perusal of this delightful document to those who still believe that life is not worth living. Here, indeed, is a "pill to purge melancholy!"

EXAMINER'S REPORT ON THE PAPERS WORKED IN 1889.

In presenting a report of the examination papers, I must express my disappointment at the small number of those who attained a sufficient quantity of marks to qualify them for certificates of the First-class. The few who succeeded may be commended upon having done good work, even though the Counterpoint and the History questions might have been more satisfactorily answered in all cases. The majority of those who took the paper were placed in the Third-class; the proportion of those who failed amounts to about 20 per cent. of the whole. A great part of the work was well and carefully done, but, as heretofore, I found evidences of the employment of very untrustworthy text-books. The mischief such works create is not to be measured by the temporary necessities of an examination, but by the fact that the statements serve to promulgate and perpetuate ignorance.

There were fifteen questions in all, of which eight were Elementary, four required a small amount of knowledge of Harmony, one of Counterpoint, and two of Musical History. In the Elementary section, the omission of the clef or of a time-sign often neutralised the value of the work done. It may therefore be suggested that the teachers should call the attention of students to the necessity of reading the questions carefully, and of satisfying themselves that they have set down all that is required to ensure the profit arising from their replies.

In the question asking for explanations of the meaning of certain Italian expressions in very common use some of the answers given were instructive. For instance, the term *Volti Subito*, which means *turn quick*, was variously said to mean *subside willingly*, *leap under*, *continue without stopping*, in a quiet, submissive style, *quietness in an undertone*, and *giving free marching substance or style*. All these answers indicate the hazarding of *impromptu* opinions, and no text-book need be blamed as having furnished the ideas.

A still further astonishing amount of peculiar information is given in the answers to the History questions. The first which was set forth "Give a list of eight English composers in chronological order, who were living before the year 1820. Mention one work by each." This question allowed much latitude, in the hope that it might bring out the knowledge of the names and works of our native musicians up to the second decade of the present century. The answers proved that the scope allowed was not considered sufficient by all. The statements made showed a comprehensive and patriotic grasp of the subject. The names of Beethoven, Grann, Clementi, Andreas Romberg, Gade, Schubert, Mozart, Wagner, Stephen Heller, Bezet, Liszt (often spelt Lizst or Lizts), Brahms, Spohr, Anthon Rubinstein, Hadyn, Piccini, Glück (*sic*), Weber, Chopin, Herold, Monte Verde, Mendelssohn, Lully, Gounod, Ambrose Thomas, Carissimi, Rameau, Donizetti, with Barnby, sometimes called Brambey, Dr. Bridges, meritorious organist, Cowen, and such remarkable composers as Cerny, Mechenzie, Divoke, Cotch, Dr. Harn, Perceel, Juskin du pres, Mucann, the composer of "Calirrhoe," and Summicheal Costa, were given all among the English composers.

Some of the works attributed to native musicians are worthy of mention, Bull wrote "Rule Britannia;" Arne wrote "Able;" Branbey, "Hezekiah;" Chopin, "Les deux journées;" Balfe wrote "La Sonnambula" and the "Boheimain Girl;" Handel wrote "Idomeneo;" Liszt wrote "Regatta Venezuila;" Back wrote "Fugnia" and "Dido and Inias;" Bennet, a "Barchoral;" Arne wrote anthems and church music, Goss wrote masses, and Beethoven wrote a waltz. Many of these "facts" are derived from the inner consciousness of the writers, some may be traced to the "meritorious text-books."

The answers to the question, "Who was Rossini? What influence did he exercise over the art of music in his time?" brought to light much curious and interesting intelligence. His nationality was various. He was "a German by birth, but was born at Pesaro in Italy;" "he was born in 1670 and died 1826;" he was a "Frenchman," a noted writer of the French, the place of nativity was "Pizzarro in Genoa;" he was "an Italian, and made people feel drunk with the spark

and richness of his melody;" he composed "Oberon," "Don Giovanni," "Der Frieschutz," and "Stabet Matar." He was "an accomplished writer of violin music and produced some of the prettiest melodies;" it is "to him we owe the extension of chords struck together in arpeggio;" he was "the founder of some institution or another;" "the great aim of his life was to make the music he wrote an interpretation of the words it was set to;" he "broke many of the laws of music;" he "considerable altered the stage;" he "was noted for using many instruments not invented before;" in his "composition he used the chromatic scale very much, and goes very deep in harmony;" he "was the first taking up the style, and therefore to make a great change in music;" he was "the cause of much censure and bickering through his writings;" he "promoted a less strict mode of writing and other beneficial things;" and, finally, "Giachino Rossini was born at Pesaro in 1792. In the year 1774 there was war raging in Paris between the Gluckists and Piccinists. Gluck wanted to do away with the old restraint of the Italian aria, and improve opera from a dramatic point of view. Piccini remained true to the old Italian style, and Rossini helped him to carry it on still further by his operas, 'Tancredi,' 'William Tell,' and 'Dorma del Lago.'" It may be needless to offer any further comment, but the matter may be left as a guide to those teachers and students who are called upon to deal with examination papers in the future, and to make the preparation necessary for the right treatment of the same.

CORRESPONDENCE.

BERLIOZ AND PAGANINI.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—Mr. George Lichtenstein's letter to the "Scottish Art Review," reproduced in your last issue, forms a valuable link in the chain of evidence dispelling the romantic story of Paganini's munificent present of 20,000*fr.* to Berlioz; but it is not quite conclusive. The matter had already been dealt with by Miss L. Ramann in Vol. I. of her "Life of Liszt," and by the late Dr. Ferdinand von Hiller in his "Touleben," (both published in 1880), but their accounts of it do not quite agree.

Miss Ramann writes:—"This gift, Paganini's only action of the kind, was not at all voluntary. As is universally known, Berlioz lived in such bad circumstances that his genius threatened to lie fallow. The idea came into the head of his friend and real admirer, Jules Janin, to persuade the rich Harpagon, Paganini, to come to the help of the talented composer, and thereby enable him to live for his compositions. J. Janin, at that time in the "Débats," the source of all artistic fame, carried out his wish. Paganini, fearful of losing his prestige with the public, if the "Débats" should turn against him, yielded at last to Janin's persuasions, and sent the sum named to Berlioz."

This may probably be regarded as Liszt's account of the matter, as told by him to Miss Ramann.

Dr. Ferd. von Hiller confirms it, but with this difference; for Janin, the editor, he substitutes Armand Bertin, the rich proprietor of the "Débats," as the originator of this scheme for helping Berlioz out of his pecuniary difficulties, and adds, on the authority of Rossini, that this princely present actually came out of M. Bertin's pocket; Paganini, at his request, figuring only as the secret medium of its presentation.

Some years ago I had the story, too, from Hiller's own lips, and so convinced of the truth of it did he seem, that I feel pretty sure that his is the correct version of it.

Yours truly,

C. A. B.

Sydenham, July 3, 1889.

ONE DAY AT THE SEASIDE.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—For the last eighteen years the committee of the Hackney Juvenile Mission and Ragged Schools have very gladly provided a day in the country, &c., for many thousand Ragged School children from London.

They are anxious to invite (if funds permit) 500 poor boys and girls this summer for a day's excursion to either Brighton or Eastbourne and supply at least one substantial meal, besides providing a whole fortnight's holiday for some of the more delicate poor children.

Last year your readers were led to assist, and I now appeal to them again (specially those who are arranging for their own holiday) to help the com-

mittee by practically participating in this pleasure, and to send their contributions for the Children's Holiday Fund to F. E. Tozer, Esq., Chairman, 220, Evering-road, Clapton, E.; J. Newman, Hon. Secretary, 120, Cheap-side, E.C.; Rev. W. Tyler, D.D., 247, Hackney-road, E.; or to yours faithfully,

A. ATHRO-KNIGHT,
Knightsville College for Ladies, Joint Founder and Hon. Treasurer.
Norton-road, West Brighton, June, 1889.

REVIEWS.

CHOPIN.

BY HENRY T. FINCK.

Mr. Finck, a well known American writer, stated some years ago in "The Nation" that "Chopin is as distinctly superior to all other composers as Wagner is to all other opera composers," and he tells us that his chief object in this essay is to endeavour to justify that statement.

It is well to have the courage of one's opinions, but the more sound the opinions the more praiseworthy the courage. Now we cannot but think that Mr. Finck, led away by the "sensuous beauty and enchanting variableness" of the Polish composer's music; and, as a man of evidently sanguine temperament, very naturally annoyed at the cool manner in which Chopin's tone-poems were received by the ultra-classicists who were his contemporaries, has made an extravagant statement; and that his very attempt to justify it ought to convince him that retraction, or, rather let us say, modification, is advisable. We say "ought" for Mr. Finck, as seen in his other essays, appears a well-informed and thoughtful writer.

On page 5 of his essay he, indeed, himself supplies a modified form, which would be acceptable to most musicians. Here are his words:—"I do not for a moment hesitate to say that in his own sphere Chopin is quite as original, and has been almost as revolutionary and epoch-making as Wagner." The italics are ours. From that text he could have preached a sermon of "sweet reasonableness." In his own sphere Chopin was unrivalled, and the remark of Liszt, nearly forty years ago, that "the value of the sketches made by Chopin's extremely delicate pencil has not yet been sufficiently acknowledged and emphasised," is still in a measure true. But one cannot compare a Nocturne of Chopin's with Bach's Mass in B minor, with Beethoven's Choral Symphony, or with Wagner's "Tristan und Isolde;" yet each in its way is a *chef d'œuvre*. Who would think of comparing Shelley's "The Cloud" with "King Lear," with "Paradise Lost," or with "Faust." Mr. Finck wishes Chopin to be placed "in the front rank of composers, side by side with Bach, Beethoven, and Wagner." In the front rank of composers by all means; but not side by side with three such giants. Mr. Finck, however, seems to consider anyone who will not go to this extreme a depreciator of Chopin. Schumann, he tells us, did not underrate Chopin, but then he adds naively:—"Whether he would have gone so far as to rank him with the greatest of the German composers I cannot say, for he avoids direct comparisons." Schumann, of course, was far too wise to do any such a thing.

But now let us examine Mr. Finck's justification. All through his essay he seems to us to wander away from his text. On page 6 he tells us that "esthetic jumboism" has prevented musical authorities from acknowledging Chopin as "one of the very greatest explorers and pioneers in the domain of their art." Jumboism he defines as an "exaggerated desire for mammoth dimensions," and in music he finds that critics "follow the popular disposition to measure genius with a yard stick." Here he takes for granted what he has to prove, and tries to persuade us that, were it not for esthetic Jumboism musical authorities would agree with him. Surely critics are right to think more of a yard than an inch of genius. Even admitting that the quality of the genius is equal on both sides the works of Bach or Beethoven are more numerous and of far larger dimensions, and naturally attract more attention.

On page 12 Mr. Finck gives another reason why "no one has hitherto dared to place Chopin in the front rank of composers, side by side with Bach, Beethoven, and Wagner," and this is "the natural antipathy between the Slavic and the Teutonic mind." There is a certain amount of originality about this statement, and our author might have developed and illustrated it. But after noticing Hanslick's "by no means complimentary references to Chopin," and L. Ehlert's conclusion "that Chopin is certainly not to be ranked with such giants as Bach and Beethoven," he says:—

"No doubt Chopin is, in some respects, inferior to Bach and Beethoven, but in other respects he is quite as unquestionably superior to them."

This is no argument, but merely a paraphrase—and not a very happy one—of his text.

And he goes on thus:—

"He wrote no mammoth symphonies, but there is a marvellous wealth and depth of ideas in his smaller works—enough to supply half-a-dozen ordinary symphony and opera writers with ideas for a life-time."

Such a sentence as this really makes one forget what the matter under discussion really is. Every one knows that Chopin wrote no mammoth symphonies; in fact no symphonies of any kind. Every sensible person will acknowledge the "marvellous wealth and depth of ideas in his smaller works;" and probably every one will doubt whether the ideas contained in Chopin's smaller works would have sufficed one ordinary symphony and opera writer for a life-time, however short. But how does all this help us to understand "the antipathy between Slave and Teuton?"

Schumann, he has told us, "did not underrate Chopin," but said "that Chopin is, and remains, the boldest and noblest artistic spirit of his time." Well, this is certainly complimentary, but Schumann's "of his time" excluded Bach, Beethoven, and even Wagner. But leaving for a moment vague generalities, Mr. Finck (on page 19) remarked that "many who have not studied Chopin's deepest works carefully are still convinced that the pianoforte compositions of Mozart, Beethoven, and Schumann are of greater importance than Chopin's. This, again, is but a vain repetition of his text. He would have done better to say, "many who have studied Chopin carefully are convinced," &c. We are not surprised to learn from Mr. Finck that his opinion excited horror in the mind of Mr. Otto Singer, "a distinguished Cincinnati musician, who wrote in the 'Courier' that it could only be held 'by a patriotically inclined Frenchman or a consumptive inhabitant of Poland.'"

Now, if Mr. Singer chance to light upon Mr. Finck's essay, we fancy the following sentence will cause him to use still stronger language. Mr. Finck writes as follows:—

"Although they (Beethoven's sonatas) teem with great and beautiful ideas, these sonatas are not really adapted to the intrinsic nature of the pianoforte, and hence fail to arouse the enthusiasm of those whose taste has been formed by the works of Chopin and Schumann."

But, not satisfied with this, he must even insinuate that Chopin's pianoforte pieces are finer than Beethoven's symphonies. For he says afterwards:—

"And so it remained for Chopin to show the world that the pianoforte, if properly treated, will yield tones whose exquisite sensuous beauty can hardly be surpassed by any combination of orchestral instruments."

We may safely leave these marvellous statements to speak for themselves. Did they not concern some of the grandest inspirations of the greatest of composers, we should call them funny. But joking would here be out of place.

Mr. Finck, as we have observed, is fonder of statement than argument. With a wave of his hand Beethoven sinks to the ground, and Chopin rises to the clouds. But on one subject our author gives us a taste of his reasoning power. He evidently feels that Chopin was not successful as a sonata writer, so, not to appear a depreciator of his genius, he sets to work to prove that the sonata form was not good enough for him. "The sonata favours diffuseness." "Too much thematic beating out is the bane of the sonata." "There is no organic unity between the different parts of the sonata." "The psychology of the sonata form is false." From such remarks we imagine that Mr. Finck's sonata library contains only works by Herz, Hummel, and Rubinstein.

But if Mozart and Beethoven have a corner in it, then one must read the above sentences in a humorous sense. "The sonata favours diffuseness" refers possibly to Schubert. In the "bane of the sonata" we detect metonymism. "The lack of organic unity between different parts of the sonata" may be a sly hit at Rubinstein's Ocean Symphony. "The false psychology of the sonata form" is meant perhaps to flatter all whose ratiocinative power is limited.

The few specimens we have given of Mr. Finck's idolisation of Chopin are, we think, characteristic. His essay may perhaps prove of valuable service to musicians who have been inclined to underrate Chopin, and anyhow in this every-day working-world enthusiasm is better than indifference. The two last works he mentions are the 'cello sonata and the pianoforte trio. One might fear an anti-climax, for certainly neither of these works is generally considered to rank amongst Chopin's best. Of the former Mr. Niecks in his recent book says he has not the heart to controvert Moscheles, who in his diary says: "In the just published sonata with violoncello I find often passages which sound as if some one were pre-luding on the piano and knocked at all the keys to learn whether euphony

was at home." Moscheles, however, in a later entry expresses his feelings with quite as much honesty, but with more poetry. The sonata to him "is a tangled forest, through which now and then penetrates a gleam of the sun." Mr. Finck pronounces this work "superior to many of the 'cello sonatas of Mendelssohn, Brahms, and even Beethoven and Rubinstein." This extravagant eulogy is curious in that it shows us Mr. Finck's estimate of Rubinstein; he is ranked with Beethoven; indeed, coming last, one may imagine that Mr. Finck looks upon him as the *ne plus ultra* in composition.

His remarks on the trio are important. He tells us the trio has never been excelled. And, further, that he once belonged to an amateur trio club, the members of which—as, indeed, is customary among amateurs—differed on many points; but in one thing they agreed, and that was always to close their entertainment with the Chopin trio. "It was," says Mr. Finck, "the climax of the evening's enjoyment." Who would venture to question the judgment of this amateur club! Happy club to have so honoured a work "which has never been excelled." And happy Mr. Finck to have been one of its members.

FOREIGN NOTES.

We read in the German papers that seats for the Bayreuth performances this year are being sold more rapidly than ever, and those who contemplate a visit and have not yet secured their seats would be wise to do so at once. "Tristan" and the "Meistersinger" appear to be as much sought after as "Parsifal." According to present announcements the chief rôles are to be allotted as follows: in "Parsifal"—Parsifal, Van Dyck with Grüning (in case of accident); Kundry, Mmes. Materna and Malten; Gurnemanz, Blauwaert, Siehr and Wiegand; Amfortas, Perron and Reichmann; Klingsor, Fuchs and Lievermann. In "Tristan," Herr Vogl will be the hero, and Mme. Sucher will play Isolde; Brangäne, Gisela Staudigl; Kurwenal, Franz Betz, Anton Fuchs; Marke, Betz, or Gura. In "Die Meistersinger," the part of Sachs will be played either by Betz, Gura, or Reichmann; Beckmesser by Friedrichs, Pogner by Wiegand, Walther by Gudehus, David by Hofmüller, and Eva by either Mme. Lilli Dressler or Frau Reuss-Bele (why not by Mme. Sucher, who is an admirable Eva? Probably she fears to find the part of Isolde quite strain enough on her powers). Many of the artists named above are new to Bayreuth, and of these we can, of course, say nothing more than to wish them success; but there are three artists whose names are very conspicuous by their absence: Winkelmann, Scheidemann, and Plank, a trio whom it will, perhaps, be found very hard to replace. We have already given the names of the conductors of each work, and the dates of performance, and need not now repeat them.

In the "Allgemeine Musik-Zeitung" for June 28th, Herr Otto Lessmann gives a lengthy and elaborate criticism of the performance of Wagner's "Ring" now being given at Berlin. Amidst much that is of only temporary interest, Herr Lessmann interpolates many remarks that deserve the most careful study on the part of artists, managers, and audiences; and we cannot do better than recommend the whole article to the notice of those who wish to know how Wagner's works should be performed.

Along with the number of the "Musik-Zeitung" above alluded to, there is issued a catalogue of some of the works of Felix Dräseke; and we would avail ourselves of this opportunity to ask why the works of this composer, who enjoys a most distinguished reputation in his own country, are so utterly ignored in London. Herr Dräseke, who is a man of fifty-four, has produced among other things an opera—"Gudrun," three symphonies, the last of which, entitled "Tragic," is regarded as a work of great power; a requiem, a pianoforte concerto, a serenade for orchestra, several symphonic pieces, and much chamber music. Yet, strange to say, we do not find his name in the lists of works performed at the Crystal Palace or at the Monday Pops. There is surely room here for some enterprising *impresario* to come forward and give us a new pleasure. Nor does there seem to be any particular risk in so doing, for though the works of Herr Dräseke are unknown here, his name and reputation are familiar enough to all who know anything about foreign music.

The "Ménestrel" quotes from a German paper the following anecdote, which it says is told by the venerable Dr. Franz Lachner, now almost the *doyen* of German musicians. Lachner, somewhere over sixty years ago,

was out walking with that other musical Franz, Franz Schubert, when the two were met by a famous *basso profundo* of those days, who was even more famous as a bore than as a bass. Not Horace's bore on the Appian Way stuck more closely to the poet than the *basso* to the two composers. At last they suggested to their enemy that he should take up his position on the top of a little hill they had reached, and sing some of his famous *lieder*, while they would go a little way off and listen to his noble voice as it floated down the hill-side and echoed among the trees. The *basso*, overjoyed, accepted the proposal, and like another Orpheus proceeded to charm the trees and the brutes, while the deceitful composers artfully worked their way down the hillside, and returned to the city. We commend the story to the notice of Sir George Grove;—but why has Dr. Lachner kept it to himself for such an unconscionable period?

ROYAL ITALIAN OPERA.

Nothing less than a cast including several stars of the first magnitude can make that medley of melodies "Il Trovatore" attractive either to the cultured musician or the distinguished amateur of the present day. This was made extremely obvious at its performance on Friday of last week. Madame Toni Schlager's acting is excellent, she treads the stage as if to the manner born, but she seems to have sadly overworked her voice: her upper notes, reached with evident effort, are sharp and shrill, and if her *vibrato* be, as some say, intentional, it is decidedly too obtrusive and too frequently used. The singing of Madame Lablache (Azucena) and that of M. Lestellier (Manrico) was much better in the two last than in the two first acts. Mr. Leslie Crotty was very successful in the part of the Count de Luna, and the smaller characters were adequately played. The chorus was fairly good, Signor Randegger conducting with his usual artistic care.

The other performances of the past week call for no particular comment, being, with the exception of the medley presented to the Shah on Tuesday, repetitions of previous successes.

MUSIC IN SOCIETY.

Mrs. Arthur Levy gave the last of her afternoon parties for the season on June 28, when her charming rooms were as crowded as usual. Some very interesting music was provided, amongst the contributors being Mme. Backer Gröndahl, the famous Norwegian pianist, who played some pieces by Grieg very beautifully; the Misses Annie and Edith Marriott, who sang a duet of Mozart admirably; Miss Kate Percy Douglas, Miss Marie Douglas (violin), Mr. Charles Copeland, and others.

Mrs. Francis Du Pasquier was "At Home" to a very large number of guests on Tuesday afternoon at 28, Emperor's Gate. The party was exceptionally pleasant, and the music uniformly good. Mdlle. de Bono played some interesting violin solos, Mrs. Arthur Levy sang songs by Goring Thomas and others very charmingly; Mr. Mowbray Marras scored a distinct success in Tosti's "Venetian Song;" and Mme. Osborne Williams and Signor Ria also performed with satisfaction to themselves and the guests.

One of the most popular events of the London season is the annual *conversazione* of the Society of Arts, which was held with brilliant success on the 28th ult. at the South Kensington Museum. Music is always an attractive feature of these gatherings, and on this occasion the Council were wisely mindful of past tradition. In the North Court the excellent string band of the Royal Artillery, under M. L. Zavertal, had many appreciative listeners, but the splendid weather drew a large number of the guests to the Quadrangle, where the band of the Scots Guards played a capital selection. In the Lecture Theatre Mr. Edward Plater's Glee Union gave an interesting programme of glees, madrigals, and part-songs by Festa, Chwatal, Hatton, Mackenzie, &c. Many also availed themselves of the opportunity of inspecting the art treasures of the Museum, the galleries containing the Raphael cartoons, the magnificent Sheepshanks collection, and several others, being open. The company, which was unusually numerous and brilliant, did not separate till a late hour.

CONCERTS.

* * * Concert-givers are requested to notice that, owing to the heavy demands made during the season on the staff, no concerts can be noticed unless tickets are sent to the office of the MUSICAL WORLD (396, Strand) at least four days in advance of the advertised date.

THE RICHTER CONCERTS.

Two novelties were presented at the last Richter Concert—Dr. Parry's new Symphony, No. 4 in E, and the movement of a recently discovered piano-forte concerto ascribed to Beethoven. Of neither of these shall we, on the present occasion, speak at any length—not of the first, because elsewhere we are enabled to give so large a portion of Mr. Barry's analysis, and a record of the general effect produced is only needful here; nor of the second, because, notwithstanding the external evidence adduced, we cannot bring ourselves to believe in its authenticity. Without hesitation we affirm that there is not a single bar in the work which bears any trace of the master's youthful hand, and until more overwhelming proof is forthcoming from outside—for of internal proof there is none—we cannot accept it as the work of Beethoven. The solo part was charmingly played by Mme. Stepanoff, who has an exquisite touch, and phrases with high intelligence. Dr. Parry's symphony, written at the request of Dr. Richter, is a dignified work, remarkable throughout for the richness of its thematic material and the loftiness of its design. With the possible exception of the finale, which is almost too restrained to make a fitting climax, it is a noticeable advance upon its composer's previous efforts, admirable as they have been. The orchestral colour is sober, but impressive, and dignity never becomes merged in heaviness. It is, in short, a work of which English artists have every reason to congratulate themselves. We shall enter upon no other analytic remark than this, that as Beethoven in the "Eroica," and Brahms in the second symphony, Dr. Parry has shown in the Allegro of this work what grandeur and power can be infused into a movement in $\frac{3}{4}$ time. The rest of the programme consisted of the closing scene from "Götterdämmerung," sung by Miss Fillunger with her customary dramatic intelligence; and Beethoven's 8th Symphony, of which, as of the other orchestral works, Dr. Richter's band gave admirable renderings.

SIR CHARLES HALLE'S CHAMBER CONCERTS.

The last (8th) of these admirable concerts—justly christened the "Summer Pops"—took place at St. James's Hall on the afternoon of Friday, the 28th ult. For a programme which should combine the old and the new, the classical and the popular, it would be hard to beat Sir C. Hallé's last; and for this reason, that here he shows us how the old can be the new, and the classical can be the popular. Handel's Sonata in A for violin, though perhaps we may have heard a little too much of it of late, is at least an old work which could well bear reviving. Of Beethoven's Kreutzer Sonata, now perhaps what we may call a middle-aged work, it is superfluous to speak. These works are popular as well as classical: the remaining two are already classical, and will very soon be just as popular. The opening piece was Brahms' magnificent Quintett in F minor, for piano and strings, a work which we venture to prophesy will in a few years be ranked by the side of, if not above, Schumann's noble work of the same class. And then there was Schumann's "Waldscenen," a work of small dimensions indeed, but of exquisite beauty. Schumann's forest is not the "forest deep and gloomy," not the forest of which we read in Fouqué and Tieck and other writers; it is the pleasant shady wood to which we go on a Saturday half-holiday. We might identify it quite naturally with Epping Forest, and label some of his movements "The Forest Path from Loughton," "Blue Bells on Beech Hill," "Ambresbury Banks," and "The Forest Hotel Chingford." But then there are no 'Arrys and 'Arriets in Schumann's wood. Happy Schumann! happy forest! And so, with the warmest

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feelings of gratitude to Sir Charles and Lady Hallé and their accomplished coadjutors throughout the season, Messrs. Ries, Straus, F. Néruda, &c., we bid them good-bye—no! "*au revoir*."

MISS HERMINE SPIES' SECOND RECITAL.

To graphically describe Miss Spies' singing and her declamatory powers we should have to employ so many terms of praise in the superlative degree that those who have not yet heard the lady would think us prejudiced in her favour. Judging, however from the enthusiasm which her efforts evoked on Tuesday last at St. James's Hall, those who were present will doubtless allow that she has as yet no rival in the interpretation of the class of songs she elects to sing, notably those of Brahms, Schumann, Schubert, and Weber. Her voice is wonderfully full, clear, and sympathetic; in passing from one register of it to another the break is never perceived; she faithfully follows every changing mood of the music, and according to it and the meaning of her lines, is sad or gay, emphatic or simple, tender or passionate. By her earnestness the so-called cold English are moved as she chooses to move them, yet her *abandon* never amounts to licence; neither in pace nor tone does she ever overstep the bounds of true and legitimate expression. The piano solos were played by that clever artist Miss Zimmermann. Among selections from Bach, Chopin, and others, an "*Allegro*" by Scarlatti with its prim old-fashioned graces was rendered with peculiar quaintness. A mazurka from her own pen was also much applauded. The accompaniments to Miss Spies' songs were most excellently played by Mr. Theodore Frantzen.

MR. MAX HEINRICH.

Mr. Max Heinrich's first concert last Saturday, at Prince's Hall, stands out as one of the most interesting of the season. His selection of songs, his interpretation of them, and his choice of artists to assist him were all equally happy. The concert opened auspiciously with an exceptionally sympathetic rendering of the "*Kreutzer*" Sonata by Mr. Willy Hess and Mr. Schönberger, the former of whom was also heard in solos by Max Bruch and Wieniawsky, to which he lent all the charm of his rich, full tone, and his earnest, straightforward expression. Miss Lena Little's rendering, to Mr. Heinrich's musicianly accompaniments, of songs by Schumann, Grieg and Bizet showed the advance she is making in facility and fascination of style. She was further heard, with Mr. Heinrich, in two new and pleasing duets by Goring Thomas, the second of which is, though wedded to German words, essentially French in character. The real hard work of the concert fell to Mr. Schönberger; for except during Miss Little's solos he was "at the piano" throughout, and rarely has it been our privilege to hear the art of the accompanist set forth in such perfection. His solo was Schubert's "*Wanderer*" fantasia, his reading of which was full of poetical feeling. His caressing touch, his happy power of emphasising details without losing sight of the larger requirements of the work, his finely controlled enthusiasm, and his refined sense of humour combine to make him one of the very few really grand pianists. Mr. Heinrich sang in his highly finished style, which has so rapidly found recognition with us, Schumann's "*Drei Stimmen*," Franz' real inspiration, "*Gewitternacht*," and a selection from "*Young Werner's Rhine Songs*" (for the first time in England) by Hugo Brückler, an "*Op. 2*" of such unusual mastership that we learn with sincerest regret that death has already, and at a very early age, cut off a career so full of promise for our art.

ROYAL COLLEGE OF MUSIC.

The ninety-first students' concert was given on the 27th ult. Of the two chief items, Schumann's string quartet in F, and Mendelssohn's 1st piano-forte trio in D minor, we may say that the former suffered somewhat from the performers on the lower instruments too often overpowering the young ladies who played the first and second violins: while in the latter, the rendering, though fairly exact, was somewhat cold and unimpressive. Miss Annie Roberts' rendering of the air "*Se cerca, se dice*" from Pergolesi's "*Olimpiade*," though marred by a misunderstanding between the singer and accompanist, which involved a triple recommencement, served to show how admirably Italian opera was on the point of expressing the words and the passions, before it was perverted to pander to the vanity of singers.

This noble air, written nearly 160 years ago, is a model of truthful expression, and Miss Roberts was warmly applauded for her excellent singing under such difficult circumstances. Two duets (each for two pianos) were played—Schumann's *Andante* and *Variations* by Misses K. M. Bray and Gertrude Brown, and Chopin's *Rondo in C* by Misses Annie and Amy Grimson—but in neither case, so as to need anything more than a word of applause and encouragement. The only other performer was Miss Elvidge, who seems to possess, or to strive at possessing, a voice of remarkably wide compass. She would do well to avoid aiming at too much, for within proper limits she may do a great deal.

One can scarcely imagine anything more interesting to those who care deeply for musical progress in this country than a concert arranged for the purpose of allowing the pupils to show their abilities and industry upon what are called second studies. Much allowance should be made in such cases, as naturally the larger portion of the pupils' time must necessarily be given to their principal or first studies. Monday's concert, however, served to show the great aptitude of many very young students, the organ solos of Master Richard F. M. Akerman and Miss Maria Bray being remarkable for steady self-possession and accuracy in the readings and dexterity in pedalling. Mr. Samuel Liddle's performance of 32 variations in C minor by Beethoven revealed the player's grasp of the master's wonderful writing. Miss Bruce, who looks barely in her teens, played Schumann's "*Papillons*" with more intelligence and taste than could be expected in one so young, and Miss Amy Grimson's intonation in a violoncello solo was pure, and her phrasing very clear. Miss Florence Dover sang Dr. Stainer's "*Slumber song*" very expressively, and, in short, all the items were commendably and carefully played or sung.

MR. JOHN THOMAS'S HARP CONCERT.

The harps oft heard before in St. James's Hall were again excellently played by Mr. John Thomas's lady pupils on Saturday last. Besides concerted pieces for the band of "*celestial*" instruments there were two harp duets performed by the concert-giver in conjunction respectively with Mr. T. H. Wright and Miss Clara Eissler; also a trio for harp, violin, and organ, the violin most delicately played by Miss Marianne Eissler, and assistance on the organ being given by Mr. Edwin Bending. Miss Marianne Eissler also played two effective duets for violin and harp with Mr. John Thomas, the lady's phrasing being very clear and intelligent. Mme. Valleria, in fine voice, sang the inevitable "*Harp that once thro' Tara's Halls*," and for an encore "*Kathleen Mavourneen*." Miss Liza Lehmann in her winsome manner gave "*Annie Laurie*," also encored; Miss Eleanor Rees sang "*The Maiden and the Sunbeam*," while Mme. Edith Wynne, who was announced to sing the "*Ash Grove*" and "*Watching the Wheat*," most kindly added an extra, "*There be None of Beauty's Daughters*" as a substitute for Mme. Hope Glenn, who, through a bad cold, was unable to appear. Mme. Wynne's finished art exercised all its familiar charm upon her delighted audience. The "*Maiden's Song*," sung by Mr. Daniel Price, "*The Minstrel*" by Mr. Hirwen Jones, and "*The Memory of Love*" by Mr. Dyved Lewis, were all extremely well rendered. Several of the numbers were compositions or arrangements by Mr. John Thomas himself; but we need not dilate upon qualities which give Mr. Thomas so high a place amongst composers and executants.

TRINITY COLLEGE, LONDON.

A concert was given on June 24 by the students of this excellent institution, when an excellent programme was presented. Amongst the instrumental performances we may signalise that by Miss Maud Carter, Miss E. C. Haynes, and Mr. J. S. Hambleton of a trio in C minor, written by Professor Bradbury Turner, which proved to be a musicianly and attractive work, and received full justice at the hands of the executants. A finished interpretation of the "*Kreutzer*" sonata was given by Miss Idle and Miss Haynes; Miss Maud Cater further distinguished herself by a tasteful rendering of Thalberg's *Andante*, and Miss Corbin, Miss Goodison, and Miss Goldhawk were amongst those who contributed successfully to this portion of the programme. The vocalists concerned were not less deserving of praise, Miss Pinney, Miss Verey, Miss Bowley, Miss Blanthorne, and Mr. Frank Swinford each achieving considerable distinction in their respective solos.

MISS ROMOLA TYNTE'S DRAMATIC RECITAL.

A goodly audience was gathered together on Saturday evening at Prince's Hall, when Miss Romola Tynite, assisted by Mr. Hermann Vezin and Mr. Samuel Brandram, undertook to represent various "Scenes from Shakespeare." Unfortunately the lady could not, through illness, do herself full justice; nevertheless, her powers of characterisation were very evident, and her voice, when not interrupted by the effects of a very severe cough and cold, full of tender and earnest pathos. Mr. Hermann Vezin's personifications and recitations were of course very effective, and to say that Mr. Brandram seemed in excellent health and fine form will sufficiently explain the hearty applause which followed each of his efforts. The musical portion of the programme comprised artistic renderings by Mme. Belle Cole of Schira's "Sognai" and Lawrence Kellie's popular song "Douglas Gordon." Mlle. de Lido sang with great expression "O dieu Brahma," from the "Pêcheur de Perles;" Mrs. Edmeston rendered with much point songs by Rubinstein and Franz Abt; Signor Carlo Ducci contributed in his bright style two piano solos; and Mrs. Annie Cunah preluded the entertainment with a piano arrangement of airs from "La Traviata," besides improvising accompaniments to Miss Romola Tynite's recitations.

MISCELLANEOUS CONCERTS.

MISS NELLIE HARTON'S afternoon concert, held last Saturday afternoon at 131, Harley-street, was numerous and fashionably attended. The chief burden of a varied programme, comprising works by Beethoven, Brahms, Chopin, Field, Grieg, and modern composers of lighter calibre, was sustained by the young pianist with an executive skill and intelligence of interpretation which fully justified the arduous task she had set herself. The vocalist was Mr. Isidore de Lara, who pleasantly diversified the proceedings with songs of his own composition.

ASSOCIATION OF TONIC SOL-FA CHOIRS.—An admirable performance of Mendelssohn's "Athalie" was given last Saturday on the Handel Orchestra by the Association of Tonic Sol-fa Choirs, under the direction of Mr. L. C. Venables. Miss Clara Leighton, Miss Clara Dowle, and Madame Annie Leighton were the artists engaged, while the chorus and band, numbering 3,000, were supported by Mr. H. W. Weston, Mus.B., F.C.O., at the organ. During the concert an unpublished fugue by Mendelssohn—written for the final number of "Athalie"—was sung by the chorus with organ accompaniment, and met with well-merited applause. In addition to the concert and other performances organ recitals were also given by Miss A. Holdom, L.R.A.M., and Messrs. H. W. Weston, Mus.B., and Wilson Parrish, A.C.O.

MR. HIRWEN JONES.—In the beautiful little theatre attached to the Lyric Club a distinguished audience assembled to hear the discourse of much sweet music on Friday last. The selection was pleasingly varied, the ladies concerned—Miss Eleanor Rees, Miss Alice Whitacre, Miss Ehrenberg, Mlle. Marie de Lido, and Mlle. Douilly—each singing most tastefully in their respective styles, while the gentlemen, Mr. Arthur Oswald, Mr. Ben Davies, Mr. Ernest Birch, and the concert giver were equally successful and warmly appreciated. Miss Douglas played a violin solo extremely well, and a violin obligato accompaniment to a serenade finely sung by Mr. Hirwen Jones. Mr. John Thomas gave a Harp solo in his well-known charming manner. Mr. Orton Bradley played two Pianoforte Solos very effectively, the concert concluding with a vocal trio by Costa, well sung by Mlle. de Lido, Miss Ehrenberg, and Mr. Hirwen Jones. "The Old Picture," a song composed by Mr. Bendall, was much admired, as were also "My true love hath my heart," and "Among the woodland bowers," by Mr. Ernest Birch, and "The Minstrel," by Mr. John Thomas, to the excellences of which last Mr. Hirwen Jones's beautiful voice gave all possible effect.

MR. CHARLES KARLYLE gave an evening concert at the Athenæum, Camden-road, on the 27th ult., when the good chorus-singing of his choir of ladies proved that he may be congratulated on the results of his careful teaching and also encouraged in similar future efforts. Solos were also sung by several members of the choir in a very tasteful manner, and Mr. Gustave Ernest played pieces by Liszt and Chopin, and a pretty valse of his own, to the great satisfaction of the numerous audience. Mr. Karlyle sang three songs with power and expression, and Herr Von Czeke varied the proceedings with cleverly-played violin pieces.

MISS KATE CHEYNE AND MME. MADELINE HARDY gave a concert at 54, Wimpole-street, on the afternoon of Saturday last, which was attended by a large audience, who showed ample appreciation of the excellent fare provided. Mme. Hardy's good voice and excellent style were displayed to advantage in Gounod's "Ave Maria" and other pieces, while Miss Cheyne gave a very refined and intelligent reading of the "Moonlight" Sonata, besides taking part with MM. Polonaski, N. Mori, T. Reynolds, and B. Reynolds, in a satisfactory performance of Schumann's Pianoforte Quintett. Mme. Osborne Williams scored one of the greatest successes of the afternoon in Kellie's "Douglas Gordon," of which, as of De Lara's "Garden of Sleep," she gave a highly dramatic rendering. Mr. Arthur Thompson sang two songs by Scarlatti very charmingly, and able assistance was also given by Mdlle. Ida Audain, Miss F. Wright, Mr. Thorman, and others.

CRYSTAL PALACE.—A new "al fresco" ballet, entitled "A Golden Dream," has been produced at the Crystal Palace under the supervision of Mr. Oscar Barrett, the inventor, and Mme. Katti Lanner. We cannot on the present occasion trace in any detail the fanciful story represented; but we may say that it is scarcely possible to imagine a more charming spectacle than that presented by the graceful corps engaged. The dances are singularly well arranged and executed, and the music satisfactory. In short, "A Golden Dream" is well worth a special pilgrimage to Sydenham.

M. TIVADAR NACHEZ AND HERR ARTHUR FRIEDHEIM gave a concert at Prince's Hall on Monday afternoon. The programme opened with the "Kreutzer," of which a somewhat dry reading was given. This was followed by Max Bruch's violin concerto in G minor, into which M. Nachez infused some little warmth. The same can hardly be said of Herr Friedheim's performance of Liszt's Sonata in B minor, which was given without any tenderness or sympathy. Both artists were heard to better advantage in their later solos, M. Nachez in Bach's sonata in G minor, and Herr Friedheim in four preludes of Chopin, achieving more marked success. Mention should be made of the admirable accompaniments of Mr. Frederic Cliffe, who, in rendering the orchestral parts of the concerto on the piano, attempted, and as far as possible, achieved the impossible.

MR. ARTHUR WELLESLEY'S *matinée* took place at St. James's Hall on the 28th ult., when a very interesting musical and dramatic programme was given. The concert-giver was in his happiest vein, and recited Cowan's "BeCALMED," an amusing monologue, "The Second Cotman" and other pieces, with excellent effect, voice, gesture, and emphasis being each carefully considered. Mr. Wellesley certainly belongs to that very small section of reciters who can be listened to with genuine pleasure. Another member of the same section—perhaps its most widely distinguished member—is Mr. Hermann Vezin, who on this occasion recited "The Love Lesson" admirably. Amongst the musical contributions to a long and varied entertainment were Miss Patrice Boucicault, whose sweet voice was well displayed in two charming songs by Godard; Miss Marie Curran, whose rendering of Loge's "From Then" gained her much deserved applause; Mme. Schluter, who was equally successful in Denza's "Idolatri;" Mr. Avon Saxon, whose fine voice gave its full effect to Reigg's "Tis I alone can tell," Mr. Barnes; Mr. Hope, and others.

MISS MARIE DE GREY gave her annual dramatic and musical *soirée* at 9, Conduit-street, on June 28. Her own recitations included Lowell's "The Courtin'," Anstey's "Filial Little Frankie," and other pieces equally exigent in their demands upon the reciter's dramatic intelligence. It will readily be believed that to all these demands Miss de Grey was more than equal, the varying emotions of each piece being portrayed with admirable fidelity. Mr. Matthew Brodie also recited the famous experiences of Lord Tomnoddy with great humour and power, and the musical portion of the programme was supplied by Mdlle. Marie de Lido, Mrs. Edmeston, Mr. Franklin Clive, Mr. Isidore de Lara, and Signors Ducci and Mattei with great ability.

MISS FREDERIKA B. TAYLOR, assisted by Mdlle. Jeanne Douste and Signor Contin, gave a successful concert at Kensington Town Hall on the evening of June 27. Miss Taylor's excellently trained voice and refined method were well displayed in all her solos, which included Beethoven's "Kennst du das Land," Stanford's "There's a bower of Roses," and a charming setting by Christians Thompson of "Where the bee sucks." Mdlle. Douste's excellent qualities as a pianist need not be recapitulated, and it is sufficient to record that in pieces by Chopin, Rubinstein, and others she repeated familiar successes. Signor Contin gave some violin solos with great effect, his intonation being uniformly good, and his

technique not less satisfactory. He was heard in pieces by Polonaski and himself, and further joined Mdlle. Douste in a performance of the Andante and Finale from Rubinstein's Sonata in A.

HERR JOHANNES SCHUBERT.—Yet another pianist!—Herr Johannes Schubert, from Dresden, who made a very successful appearance on Wednesday afternoon, the 3rd July, at Steinway Hall. The performance of the first item on the programme, Beethoven's sonata in F minor, at once showed the new comer to be a conscientious artist, with a good technique and a very correct memory. Some variations on an original theme of Schumann-like character displayed also an undoubted ability to write both pleasingly and effectively for his instrument. His renderings of pieces by Chopin, and of Schumann's "Carnaval" were highly commendable with regard to their execution, but lacked depth and sympathy. Herr Schubert, however, is a young man, and so may yet acquire the power to charm his hearers, particularly as he has so well attained the other necessary qualifications of the successful pianist.

MRS. BOLINGBROKE gave a concert on Wednesday evening at Prince's Hall, when, in such varied pieces as Handel's "But who may abide," Cowen's "Love me if I live," and in her share of duets by Rossini and Balfe, she showed of what large artistic resources she is possessed. Her voice has gained in power, and her style in breadth, since we last heard her. Mrs. Mary Davies sang in her most charming style, "Angels ever bright and fair," and two quaint old English airs. Fraulein Olga Islar, the young Hanoverian soprano to whom we have more than once referred, repeated her previous successes in songs by Gounod, Schubert, and Taubert; and M. Tivadar Nachez, in unusually good form, joined Herr Fredheim in Brahms' Sonata in G minor, besides contributing several solos in excellent style. Mr. Charles Dickens also gave an admirable reading from his father's works.

CONCERTS were also given by Mme. Madge Inglis on Monday afternoon; and by Mr. Oswald Laston on the 26th inst.

CORRECTION.—In reference to a concert given on June 24 in Kensington Town Hall, of which a notice appeared in our last issue, Miss Patti Winter asks us to state that she had no part in organizing the concert, as therein stated, but simply assisted.

PROVINCIAL.

SHERBORNE, JUNE 27.—Yesterday was Commemoration Day at Sherborne School. The proceedings included a full choral service in the Abbey, the usual "speeches" in the noble school room, a lunch at which some five hundred guests were present, and a parade of the school cadet corps. But the feature of the day's festivities which more nearly interests us was the concert given by the School Musical Society in the evening, when the society crowned its very remarkable work by the performance, with full orchestra, of Sir Arthur Sullivan's "Golden Legend." The society was founded by Mr. James Sterndale Bennett in 1871, and he conducted the first thirty-eight concerts. In 1877 Mr. Louis N. Parker took the baton,

which he has held ever since. Last night's concert was the one hundred-and-seventh, and if we may judge by results, the society is as young as ever. Considering that the choir consists entirely of boys, that the orchestra is largely composed of the same material, and that the parts of Elsie and Ursula were sung by boys—not Cathedral boys, but average public-school boys, who had learnt their parts in the scanty leisure snatched from work, cricket, swimming, and a thousand other interests—the result speaks volumes for the enthusiasm with which music is studied in Sherborne School. At the general rehearsal on Tuesday Mr. Parker, amidst much applause, read the following genial letter:—

"I, Queen's Mansions, Victoria-street, S.W., 24th June, 1889.

"MY DEAR SIR: Your letter interested me very greatly, and I am gratified to learn that so much enthusiasm attends the study and production of my work under your direction. Pray convey to all the members of the Sherborne School Musical Society my heartiest good wishes for a successful result to all their labour and zeal on behalf of "The Golden Legend." With many thanks to yourself,

"I am, dear sir, yours very truly,

"ARTHUR SULLIVAN.

"Louis N. Parker, Esq."

The performance went with a smoothness and an absence of perceptible effort which many adult choral societies might envy. Lucifer was admirably represented by Mr. Hodgson, one of the masters, and Mr. Hayden was the Prince Henry. The two little boys who respectively sung Elsie and Ursula were Holloway ma. and Knobel mi. One little boy more, Wybergh, presided at the organ. The schoolroom was crammed, and the whole performance a triumph for all concerned.

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9849. Improvements in pianoforte actions.—JAMES YATE JOHNSON, 47, Lincoln's Inn-fields, London (GUSTAV LYON, France), June 15.
9667. Musical turn-paper.—INGEGNERE LUIGI MUSCI, 49, Monte di Dio, Naples, June 17.
9974. A new or improved resonator for pianos, organs, and other instruments, and for the human voice.—ANDREW JACKSON REYNOLDS, 23, Southampton-buildings, Middlesex. [Date applied for under Patents Act, 1883, Sec. 103, 19th November, 1888, being date of application in the United States], June 17.

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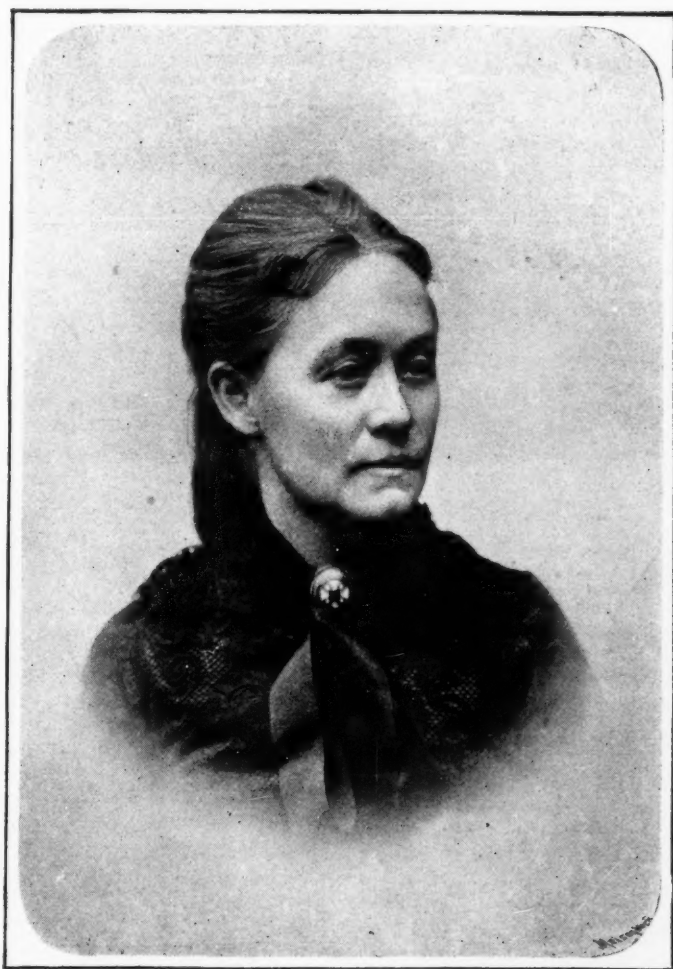
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